

music week

For Everyone in the Business of Music

28 MAY 1994 £2.80

Debenhams axe shock for 4-Play

The sale of troubled retailer 4-Play has been thrown into confusion after the chain was kicked out of its 12 Debenhams concessions last week.

The department store has awarded the contract to a new music and video chain set up by former SotoSound owner Brad Aspin.

Last Monday, 4-Play managing director Phil Ames was told by Debenhams that it would have to vacate all its 1,500 sq ft to 2,000 sq ft units within six days.

Debenhams is said to be unhappy about 4-Play's financial position and has been in talks for nine months with Aspin's new company, "Now", which he has launched with Steve Mandy as managing director and Tony Wheatley as purchasing controller.

Its formation marks Aspin's return to the UK industry. He moved to Spain following the management buy-out of

his distribution company SotoSound in April 1989. Mandy was the managing director of Virgin Retail between 1971 until 1982, while Wheatley was China Records' commercial director until 10 days ago.

4-Play receiver Leonard Curtis & Partners says it is considering legal action following the move. The Debenhams business accounted for £5m of 4-Play's £16m annual turnover, and more than 40% of its 28 outlets.

Phil Ames says, "We are very disappointed. I first heard about it when some of my staff rang to say they would be out of a job on Saturday. However, if our management buy-out is successful we will look at concessions in other stores."

Debenhams' concessions director Bob Falconer was unavailable for comment.

It is understood the 36 staff at the 12

sites in Croydon, Glasgow, Plymouth, Southampton, Romford, Stockton-on-Tees, Guildford, London's Oxford Street, Gloucester, Chelmsford, Harrow and Bristol will be offered jobs with "Now". At the end of last week, 4-Play staff were moving stock from the concessions to the remaining 16 stores.

A spokesman for "Now" says Debenhams felt its business proposal fitted into the store's new retail concept, World of Bright Futures. It will begin trading at all sites on Saturday (May 28). Two "Now" concessions will open at Debenhams stores in Manchester and Sheffield before the end of May and the company is aiming to open 200 concessions in various retailers by 1997, says the spokesman. Full details of the "Now" operation have yet to be confirmed but it will be chart-based with its own Top 75 singles chart and Top 50 full-price back catalogue chart.

Briley leaves EMI on top

EMI Records' John Briley is leaving the company just a month after helping to steer the major to a Queen's Award for Export.

Briley, EMI's director of international artist development, says he has no specific plans but is looking for a new challenge.

In the past three years, EMI's gross overseas income has risen from £38.5m to £70m and EMI UK president Rupert Perry credits Briley as one of the key men behind the success.

Briley, who leaves on Friday, six years after joining EMI in 1988, says, "I've had a brilliant time at EMI and this year has been the best, particularly because of the Queen's Award, but I felt that while I am on a high it is the best time to look for a new challenge. I don't know what I am going to do now but there are a few options."

Perry says, "John Briley has been a valued member of the EMI management team and I wish him every success in the future."

Chrysalis international department manager Phil Patterson will now take on Briley's role while Perry seeks a new director.

THIS WEEK

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31 Apache makes hours shortest



The highlight of the second Norfolk Robbins Music Therapy rock and pop auction last Wednesday evening was the sale of this hand-built acoustic guitar, donated by George Michael. The guitar, which fetched £200,000, was commissioned by Ralph Teetell in 1987 and has since been owned by David Bowie and Paul McCartney as well as Michael. More than 200 people crammed into London's Borderline club for the auction, which raised £218,150 for the charity. Seen here unloading the guitar and other memorabilia are Borderline manager Martin Creaney and the auction's co-ordinator, Karen Millard.



Summers buys back Big Life

Jazz Summers has bought Big Life Records back from PolyGram and returned to his indie roots by signing a distribution deal with Pinnacle.

Summers, who signed with Pinnacle chairman Steve Mason on Thursday, says he is keen to return to independence after his five-year agreement with the major ends on June 1. "My spirit is independent," he says.

The likes of PolyGram are really geared up to the big names, so when

you give them someone like Sting they can deliver the numbers.

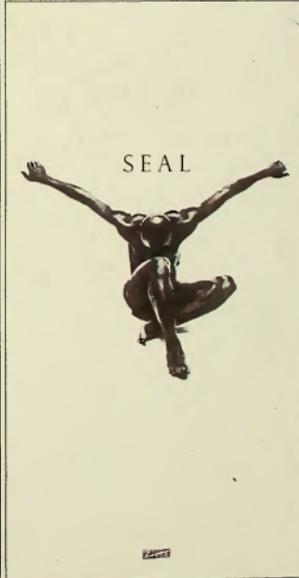
Summers says he will secure licensing arrangements territory by territory.

PolyGram bought half of Big Life as part of a joint venture deal signed in spring 1989. Since then PolyGram has taken additional stakes in the company in exchange for extra investment until it owned the label outright, he says.

Summers, who launched the label in 1987, says he parts with PolyGram on

good terms. He refuses to discuss the value of the deal, but says he has backing from a private investor.

PolyGram will receive a cash sum and takes on the Soup Dragons, Charlotte and Junior Reid. Big Life retains Tommy Boy's KV, Naughty By Nature, De La Soul and Digital Underground for the UK, plus the worldwide rights to labels Skunk and Butterfly, with its roster of Killing Joke, System 7, Drum Club and Heather Nova.



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Σματτιφ
RECORDS

Clipsham inks in £2m Athena deal

Former Phonogram and Our Price managing director David Clipsham is buying greetings card and poster publishing company Athena International in a £2m deal.

Clipsham, who left the Phonogram group in January, approached Athena's parent Pentos Pic in February and contracts were exchanged for the £12m turnover company on March 29. The deal is expected to be completed this week.

Athena International, for whom Clipsham was managing director from 1984-86 before joining Our Price parent

WH Smith as group director, his exclusive licensing deals with artists such as East 17 and Take That to use their pictures on its products.

Clipsham, who is in the process of registering a new name for the company, says, "Previously the company was tied in with a retailer, Athena, so it did not achieve sales with as many other stores as it perhaps could which is one area we will go after. We are also looking for new pop product to licence," he says.

Athena publishes and distributes greetings cards and posters from its factory in Harlow and employs more than

100 people. The deal does not include the 170 store Athena chain, which was the main contributor to parent Pentos's massive loss of £22m on sales of £240m in 1993.

Pentos company secretary Mark Jenner says Athena International broke even last year.

Clipsham left Phonogram in January before the end of his contract after he was replaced as managing director by A&R head Howard Berman. Clipsham had been appointed managing director by former PolyGram chairman Maurice Oberstein in June 1990.

Stock back with Aitken

Mike Stock is launching two new labels and reuniting with former partner Matt Aitken three years after they last worked together.

Stock, who has spent the last few months building his own £3m studio in London, has signed a label deal with Arista's Bell label subsidiary and is developing his own separate marque, Love This Records.

In a deal engineered by Arista A&R consultant Simon Cowell, Stock will produce and write songs for new Arista label Ding Dong. The agreement allows Stock to work for Arista while developing his own songwriting and production projects. He has six projects lined-up for his other new label Love This Records, but says he wants to wait until the studio is completed in July before finalising releases.

On the decision to start two labels, Stock says, "With Pete (Waterman) I think we had reached a natural end but, because I couldn't see myself being tied to one source, I wanted to get involved with Arista but do my own thing as well."

Stock, who was part of the hit-making songwriting and production trio for 10 years, split from Pete Waterman six months ago. Matt Aitken retired from the business three years ago to concentrate on motor racing.



The first release on Mike Stock's Ding Dong label is a cover of No More Tears (Enough Is Enough) by Kym Mazelle & Jacyln Brown next Monday (May 30), which sees the Stock and Aitken team reunited for the first time in three years. Arista A&R consultant Simon Cowell, who signed Mike Stock, says of the deal, "We wanted to work with the most successful record producer of our time who shares the same ideals as Arista of making good contemporary pop records."

Banks plans solo management firm

Clive Banks has set up his own artist management company after separating from his former partner John Reid.

Former Island Records managing director Banks quit Reid's offices last month to form Clive Banks Limited.

He says he intends to continue to manage Simple Minds, Mike Oldfield - both of whom have new albums due for release in September - and Clive Banks's new signing to WEA, Babylon Zoo.

Banks will retain a link with Reid who he joined two-and-a-half years ago - they will continue to co-manage Paul

Young - but says he has too many of his own commitments to remain as part of a full-time team.

"John and I are still working together but to be perfectly honest I have got too much to do and it just made sense to have my own set-up," he says. Banks, who will continue co-managing Worlds Apart with Gary Wilson, has also just renewed his publishing deal with The Pretenders.

John Reid Enterprises has appointed Flood Communications as media consultants for Elton John. Previously, the job was handled in-house at JRE.

Capital celebrates 80% rise in profits

Capital Radio has announced a massive 80% rise in profits in the six months to March, just weeks before it has to reappreciate for its two London licences.

Group pre-tax profits soared from £4.6m to £8.4m year on year on sales up 68% at £22m, which, for the first time, included a first-half performance from the Midlands stations BRMB and Xtra AM it purchased in April 1993.

Managing director Richard Eyre says the radio advertising market overall has grown while its London stations were boosted by their highest-ever Rajar audience figures in the first quarter of 1994.

Capital FM's share of London listening rose from 17.7% to 18.5% while Capital Gold rose from 7.8% to 8.1%. Eyre expects the group's London licences to be unopposed next month.

NEWSFILE

RA verges on FM licence decision

The Radio Authority could announce as early as this week whether it has decided to allocate the vacant FM spectrum 105-108 to a new national commercial rock and pop station. The RA, which received more than 300 replies to its consultative document published earlier this year, met last Thursday specifically to debate the future of the frequency. Virgin 1215 is among those hoping for a rock format.

Sony sales show global increase

Sony's worldwide music business has increased despite a drop in the electronics giant's overall turnover. Sales and revenue for its music group for the year until March 31 1994 went up 3.4% to \$4.8bn thanks to albums from Mariah Carey, Pearl Jam, Billy Joel and Michael Bolton. The music results came in the face of a fall in overall group turnover of 6.5% to \$36.25bn with net income down 57.8% to \$148m. In its report, Sony says that new products such as MiniDisc have fared well.

Poland improves copyright laws

British artists will receive extra copyright protection in Poland from today (May 23) when the country introduces new copyright legislation. After two years of lobbying by the IFPI in Warsaw, the Polish Government has decided to award all forms of literary and artistic works rights protection of 50 years. The law also grants reproduction, distribution and rental rights for copyright owners in sound recordings and tougher penalties for piracy including prison sentences of up to five years. The legislation also includes provision for private copying with proceeds to be split 50% to the authors, 25% to performers and 25% to producers.

PRS rejects Glastonbury royalty plea

PRS has rejected demands from the promoters of the Glastonbury Festival that it should pay a lower rate of royalty for the annual event. Glastonbury organisers claim they should pay less than the 3% of net box office set by the copyright tribunal as some of the proceeds from the event, which takes place on June 24-28 this year, go to Greenpeace. The PRS council decided it cannot make an exception and will pursue the outstanding part of the fee which has not been paid from last year.

HMV names Oxford Circus as best store

HMV named its London, Oxford Circus lower ground floor as the chain's superstore of the year in its in-house awards at its annual conference in Marbella, Spain, last week. Sutton-in-Ashfield was grade five store of the year, Derby grade four, Glasgow Union Street grade three, York grade two and Leicester grade one. Ian Lloyd of the chain's Oxford Circus store was named manager of the year and northern divisional manager Gordon Dick was awarded the outstanding contribution award named after former HMV general manager David Wilde.

Guitar firms aim to axe imitations

Guitar makers Fender, Gibson, Rickenbacker and Kaman Music are uniting in a campaign to fight trademark infringers throughout Europe. The group of companies is now reviewing its rights in European territories with a view to taking court action against any retailers or wholesalers who advertise imitations under original trademarks.

Ultimate changes distributor

Ultimate Records is switching distributor to 3MV/Vital just as it dealt with its record's first top five album under its deal with RTM/Pinnacle with Senser's Stacked Up. The deal covers all releases on Ultimate and sister label Planet Dog. The first release under the new agreement is the Eat Static album Implant, released by Planet Dog on June 13.

COMMENT

Why international is a domestic issue

The departure of John Briley this week from EMI Records is rightly front page news: there can be no doubt that Briley was one of the key contributors to EMI's success in scooping up a Queen's Award for Export the other week.

Briley's departure is a good time to note the importance of his speciality and one which is still largely unused within the UK business, international marketing. Even today, with a single Europe and the world market long since established as the most important revenue earner for any UK record company, a job move to international is still largely seen as a sideways move, if not a demotion. This is ludicrous. It is arguable that the head of international of a record label should be second only to the A&R director in the hierarchy.

Inevitably domestic issues tend to dominate our thoughts, but as the world's musical tastes become more homogeneous—even if the ways of getting that music to the public continue to vary wildly from territory to territory—the reality is that international has become the biggest domestic issue of all.

The death of retail—no chance

What with talk that record labels will one day sell direct and, this week, 4-Play's ignominious exit from Debenhams, you'd think it was all up for music retailing. Unless, of course, you'd had the benefit of travelling to HMV's conference last week. The product knowledge and commitment of staff was obvious. And it's not just HMV, whether it be Our Price, Virgin, Tower, Andy's or any of the hundreds of great independents, this business benefits week-in, week-out from a grass-roots retail business which knows its market and deals with it at the sharp end. So are these people really going to roll over and die just because the going is getting tougher? I think not.

Steve Redmond

WEBBO

When being dropped is a blessing

Which British band whose last studio album entered the charts at number one no longer have contracts with the label concerned? And which act (supposedly the most successful all female group ever) also find themselves in the same situation? I.e. Dropped: Let Go; Contract Terminated. And do they care?

It is interesting in these times of the George Michael court cases that contracts are coming to an end with mixed emotions on both sides. Even in the days when signings are few, and often cheaper for record companies than they have been for a long time, some bands would rather take their chances on the streets looking for a deal than remain with their company. Why is this?

Well in most cases it is just basic economics. When the option for a band's third or fourth album is going to cost the company concerned hundreds of thousands of pounds, then the maths just don't add up. Despite the band making profits for the company on UK sales alone, if their success hasn't translated overseas for whatever reason then the axe can be poised.

The interesting thing here is both the band and manager might welcome the final stroke. If they get another deal then at least they can find out if it is them and their music, or the overseas attitudes of their company, who caused the lack of sales. In addition they can start again without the millstone of a massive unrecovered balance round their neck.

For a record company it can be frustrating to spend so much time and effort, let alone money, and then let the band go and be successful on another label. Although they might at least have a few albums to repackage and exploit. But if you were managing a band with the axe poised would you want to be dropped and search for a new deal?

(The answers to the above questions are Little Angels and Bananarama respectively).

Jan Webster's column is a personal view

NEWS

Film mogul Hamish McAlpine is entering the music business by launching a new label No Records with art sponsorship consultant Anthony Favocci. The first release is Malcolm McLaren's new album Paris (out next month), distributed by Sony Music on a one-off deal. McAlpine, the founder of film and video distributor Metro Tartan, says the plan for the label was as an outlet for soundtracks from the independent films the company distributes. "That was before we met up with Malcolm again who we have known for many years," says McAlpine (pictured left with McLaren and Favocci). "He was looking for a UK label for his record and we liked it enough to decide to get our own label going." McLaren says the album was rejected by several UK majors.



Menzies hires ad agency for revamp

John Menzies has appointed the Edinburgh-based agency Faulds Advertising to handle the £2m revamp of the 274-store chain.

Menzies has recruited the company to roll out a local and national branding campaign—including a greater emphasis on music and video—over the next 12 months.

The chain has been experimenting with different store layouts in Scotland and the north of England since last summer and it has now decided on a format, which is in place at its stores in

Chesterfield, Elgin, Danfermline, Edinburgh, Newcastle and Glasgow.

Operations director Dick Francis says the layout allocates more space to music and video at the expense of toys, creating "shops within shops". The format should be implemented throughout the chain by 1997, he says. "This is the first time for more than a year we have employed an advertising agency to help us get our message across. As we modernise the stores we are giving more space to our core commodities such as music," he says.

Jim Faulds, the managing director at Faulds Advertising, says his brief is to change the public's perception of the chain. "People know what HMV, Virgin and WH Smith offer but they are often confused about John Menzies."

As each store adopts the new format Faulds will launch local press, outdoor and radio advertising before embarking on an ambitious national campaign. The company is looking to open two more concessions within hospitals before the end of the year to add to the 14 already trading.

Sharkey joins ITC to organise panels

Feargal Sharkey has been appointed to co-ordinate the panels for this year in The City convention in Manchester in September.

The former A&R manager and Undertones singer replaces Jayne Cremer, who will remain as a consultant to the In The City team.

Sharkey, who left Polydor in March, will arrange all the panels at the event which runs from September 17 to 21.

In The City founder and director Anthony Wilson says he is still look-

ing for a conference co-ordinator and a sales rep for the event.

New panels already confirmed this year include the follow-up to The Problem With Musicians, last year's most successful seminar, called The Problem With Record Company Executives.

Companies and organisations pledging their support for the event this year include Manchester City Council, Manchester Airport and Ernst & Young while MTV will be running a VHL Bar at the event alongside its MTV Cafe.

New-look for Hammy Palais

The Rank Organisation-owned Le Palais has renamed The London Palais in attempt to re-establish itself as one of the capital's leading venues.

The 2,300-capacity venue in Hammersmith has a new manager, Chris Deith, and bookings manager, the former A&M and MCA head of press Christine Cremore.

Cremore says, "The Palais has become known as a venue for rap and reggae gigs but we want to expand on that to cover all styles of music—broaden it out and get back on the gig map." The Palais, which celebrates its 15th birthday in October, opened in 1915 as The Palais De Dance, and has staged only occasional concerts since the mid-Eighties.

Decca joins Tenors LP fray

Decca has struck the first blow in this summer's battle of the Three Tenors by announcing plans to reissue its recording of the 1990 World Cup concert at a cut price, writes Phil Sommerich.

The re-release on 13 June will coincide with the reissue of Pavarotti's Nessun Dorma as a single and comes one month before Warner Classics is due to rush-release on August 15 its album of Carreras, Domingo and Pavarotti's 1994 World Cup concert.

Decca will re-launch the video and CD

—withdrawn on May 1—under the banner "The Original Three Tenors for under a Tenner". Both will be stickered with the retail price of £9.99 for a limited period, expected to be eight weeks. Decca is planning a national press and radio campaign.

Decca Classics head of marketing Paul Moseley admits that the 2.2m-selling Three Tenors album could be nearing saturation sales. "That is why we will be attacking the market in an aggressive way," he says. "We feel there

is still enormous potential for impulse buys at this price."

Warner, which had a reported \$16m for video and audio rights for the 1994 World Cup finals concert, refuses to comment on its plans. However it is believed to have finalised TV coverage of the Los Angeles concert, including a simulcast by BBC TV and Radio Two on July 17.

RCA is also planning to launch a TV-advised album featuring the Three Tenors.

▶▶▶ PUBLISHING SUPPLEMENT - starts p8 ▶▶▶▶▶

UK's Booth leads Sony into Europe

Sony Music Publishing is restructuring its top level management team across Europe, with William Booth as head.

Booth takes on the newly-created post of vice president, Sony Music Publishing Europe. He is replaced as managing director of the UK arm by the head of A&R, Blair McDonald.

President Richard Rowe says the reshuffle continues his expansion of the business within Europe, the latest step in the growth of the four-year-old company, which was set up in 1990 four years after Sony sold its CBS Songs publishing arm to SBK.

However, Rowe says he wants to

retain a "grassroots" rather than corporate philosophy at the company. "I want this to be a very hands-on publishing company," he says. "It's not meant to have a hierarchy. It's meant to be a bunch of people working closely with the writers; a very old fashioned publishing company, not just a bank."

Blair McDonald will continue to report to Booth as well as UK record company chairman and coo Paul Burger. He will oversee the company including its A&R and administration departments.

Rowe is keen to ensure that the company maintains its strong creative relationship

with Sony Music's record labels. "I want us to be an A&R source for the record company, for artists and songs," he says.

Booth, who will report to Rowe, has been managing director of Sony Music Publishing since 1992.

Previously Booth was director of legal and business affairs at London Records and a partner at solicitors Harbottle & Lewis.

McDonald became head of A&R in 1992 and previously held the same post at Virgin Music Publishing after first becoming an A&R man at Virgin Records in 1986.



A consumer guidance label for video rental titles is to be tested by PolyGram Filmed Entertainment with the July 20 release of its Hollywood thriller *Malice* starring Alec Baldwin and Nicole Kidman (above). The initiative has been developed jointly by the company with the British Board of Film Classification and the Video Standards Council. The label will help retailers and parents decide if a title is suitable for children, and uses graphics to detail the level of "violence", "language" and "sex/nudity", as well as indicating a film's "theme/content". Marketing manager Reg Thompson says the label could be adopted by all video rental releases by the autumn. "During the first two weeks of release we will research how consumers react to the labels, and we may need to adapt it slightly before the whole industry uses it," he says. The secretary general of the VSC, Laurie Hall, says the industry must provide as much information as possible. "We welcome the PolyGram initiative and we hope to carry out our own in-store research to see if it works," he says.

▶▶▶▶ TV LABELS SWITCH CHANNELS TO CUT COSTS - Analysis, p7 ▶▶▶▶

Levellers man joins Umbrella line-up

The Levellers manager Phil Nelson is to be the keynote speaker at Independence Day, the revamped annual seminar held by independent companies' organisation Umbrella. Other panellists confirmed for the event - which is being held at the Columbia Hotel, London, on July 2-3 - include artist and producer Rollo, Kim Glover of Real Red Management and Lucy Sher of Manchester club Flesh.

Tring settles Canadian wrangle

Tring has confirmed its settlement of a dispute with the Canadian Recording Industry Association over a CRIA memo to retailers and wholesalers which outlined details of the budget label's on-going legal disputes. CANADIAN industry sources say CRIA has paid CAN\$50,000 (£27,000) to Tring as part of the settlement.

BBC2 sets Japan gig date

BBC2 has finalised the broadcast of Tribute Management's Great Music Experience, a gala concert at Nara City in Japan, at 5.59pm on bank holiday Monday May 30. Among the artists confirmed are Michael Kamen, The Chieftains, Richie Sambora, INXS, Joni Mitchell and Wayne Shorter. The event is being produced by Tribute with sponsorship by Sanyo and the Japanese airline JAL. The programme has been licensed to 50 territories worldwide.

Ivors are a sell-out

All 1,000 tickets for the 39th Ivor Novello Awards, which takes place at London's Grosvenor House Hotel on Wednesday (May 25), have sold out. EMI Music Publishing is expected to dominate the event, with nine nominations across the seven categories.

Mojo mentor moves up at Emap

David Hepworth has been appointed editorial director for all Emap's consumer magazines. Hepworth is currently editorial director for *Mojo* and *Q*, the magazines which he helped launch.

Distributors listing

Total Marketing, Sales And Distribution Company, Grapevine Distribution and RTM Sales & Marketing were inadvertently omitted from the distribution listing published in last week's Music Week. Total, which handles labels including Brilliant, Bubblicious, Tug and Permanent, can be found at Unit 7, Pepsys Court, 84-95 The Chase, London SW4 0NF. Telephone 071-878 2300. Contact: Henry Semmence. Grapevine, whose labels include K-tel, Grapevine, NPG and Cohesion, is based at Studio 32, 3rd Floor, Camden Lock Place, Chalk Farm Road, London NW1 8AF. Tel: 071-284 0900. Contact: Nigel Reveler. RTM, which handles Ultimate, Mute, Warp and Nation among others labels, has its offices at 98 St Pancras Way, London NW1 9NF. Tel: 071-284 1155. Contact: Pete Dodge.



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The following information, collected by Music Week on Thursday, is based on contributions from: Andy's Records (Aberystwyth) and Universal (Newcastle); Our Price (Dunfermline); Parlophone Records (Chertsey); Penny Lane (Liverpool); Popmint Music (Eastleigh); Tower Records (London); Virgin (Aberdeen); Volume Records (Durham). If you would like to contribute to Frontline, call Paula McGilroy on 01-921-5343.

New releases

Although Erasure's new album was the top performer among the sample, some retailers found unit figures disappointing. One independent which sold 30 copies of the band's previous title in the first few days of release, had only sold three by Thursday lunchtime. **Jah Wobble**, Chris de Burgh, Jean Michel Jarre, Emory Ryder & were next in line, generating healthy sales. However singles, particularly the low-price releases, were attracting record buyers in their droves, notably Pearl Jam, Tori Amos, Saint Etienne, Village People, Arrested Development, Salt 'N' Pepa, Alison Moyet, Moby, Galliano, Deacon Blue, Cracker, The Prodigy, U2, Bruce Dickinson, Bivouac and Kingdom.

Pre-release enquiries

Albums: Sheep On Drugs, John Martyn, Queen's Greatest Hits, Seal, Prince, Alice Cooper, Bruce Dickinson, Arrested Development, Rolling Stones, Future Sound Of London, Electric Boys, Galliano, 2 Unlimited, Fish, The Orb, The Beastie Boys, Stevie Nicks, Singles: Metallica, Captain? Pink Floyd, Ace Of Base, The Dust Brothers, Therapy?, Pink Floyd, Big Mountain, The Magic Affair, Eddi Reader, Cappella.

In-store

Windows: Erasure, Chris de Burgh, Traffic, The Pretenders, Jah Wobble, The Cranberries, Senser, Pink Floyd, Sonic Youth, Seal, The Beautiful South. In-store: Tori Amos, Little Angels, Senser, The Cranberries, The Pretenders, James, Seal, Skia, Bruce Dickinson, Alice Cooper, Saint Etienne, Bad Boys Inc, Pink Floyd, Deacon Blue, Chris de Burgh, Jean Michel Jarre, Deez'Nee, Emory Rush, Galliano, Arrested Development, Crash Test Dummies.

Multiple Campaigns

ANDY'S RECORDS: TV co-ops and window displays for Wonderful World, Instrumental Classics, Deacon Blue, BODYS: Star Trek video promotion - E2 off selected titles; in-store: Stevie Nicks, The Pretenders, John Secada; two CDs for E20 promotion continues. HWY: T-shirt promotion - E2 off all lines; two CDs for E20 promotion continues; album of the week - Seal; single - Big Mountain press co-ops for Seal, Big Mountain, Prince; windows - The Cranberries, John Secada; in-store - Emorylou Harris, Top Gear, Stevie Nicks, Beastie Boys, Future Sound Of London, Wonderful World.

JOHN MENTZER: Album of the week - Seal; singles - Big Mountain, Worlds Apart, FKW, Bill Whelan; windows - Seal; in-store - Seal, The Cranberries, Extramix; two CDs for E20 promotion continues. OUR PRIDE: Albums of the week - Frank Black, Four Weddings & A Funeral, Family Cat, Emorylou Harris, Ted Hawkins, Jean Michel Jarre, B Kelly, K-Klass, Bravo Two Zero, Wendy Moten, Tom Robinson; singles of the week - Big Mountain, Paul Holliman & Charlie McCulligan, Prince, Eddi Reader.

TOWER RECORDS: Virgin 21st birthday promotion and Glasgow sale continues; windows - Seal, Emorylou Harris, Blue Note, Paul Collins, Virgin's 21st birthday; in-store - Sony Price sale.

VIRGIN: Video promotion - selected titles for £7.99 or three for £20; Warlock promotion continues; single of the week - Sepultura; in-store - Future Sound Of London, Stevie Nicks, Emorylou Harris, Seal. WHI SMITH: Album of the week - Seal; Virgin 1215 featured label - ZTT; windows - 101% Classics, Q Country; in-store - Pink Floyd.

WOOLWORTHS: Cut-price catalogue campaign continues.

Classics festivals & fire summer sales

An extensive season of festivals - including the 100th Proms - is expected to bolster sales of classical music this summer.

Many of the 30 events featuring 350 separate concerts will receive extensive radio, television and press coverage. Spearheading radio's support of the genre is the Classic FM festival, launched with a pull-out guide in last week's *Mail On Sunday*.

The expanded event, now in its second year, will comprise 100 shows across 14 weeks, compared with last year's 85 shows. All the concerts will be advertised on air and at least 20 broadcast live.

The programme includes Dame Kiri Te Kawana at Hampton Court Palace on July 6, 7, Cathedral Classics at St Paul's Cathedral on June 9 and

Opera In The Park at Temple Newsam in Leeds, featuring the English Northern Philharmonia, on July 16.

Meanwhile, Radio Three will cover 60 festivals and broadcast more than 30 events from the Proms, from July 15 to September 1. This year marks a century of Henry Wood concerts at the Royal Albert Hall.

More than 30,000 people are expected to attend the 18th open-air concert at Leeds Castle in Kent on June 25 and July 2. It features opera singer Victoria de los Angeles and the Royal Philharmonic Orchestra backed by the 120-strong Brighton Festival Chorus.

Other classical highlights this summer include Plácido Domingo at Blenheim Palace on July 24 and Dudley Moore and Vladimir Ashkenazy with the Royal Philharmonic Orchestra at

Broadlands in Hampshire on July 30.

PolyGram Classics' head of marketing Paul Moseley says he is expecting the glut of events to bolster sales. "There are more festivals happening this summer than for a long time," he says. "The label will be promoting Dame Kiri's catalogue around her Hampton Court shows, Moseley says.

Richard Dinnage, Confier Records' senior marketing manager, is also set to capitalise on media coverage of the events. Confier will issue a recording by opera singer Dame Eibel Smyth called *The Wrecked*, which is being performed at the Proms. It will be available immediately after the event, he says. Last year the label rush-released a CD by composer Sir Malcolm Arnold after one of his symphonies was premiered during the last night of the Proms.

Tower teams with rock title

Tower Records and *Kerrang!* have joined forces for a month-long rock promotion to coincide with the Monsters Of Rock festival.

Throughout June the chain will offer a minimum £2 discount on around 40 titles to coincide with Donington, the *Kerrang!* Heavy Metal Awards on June 13 and the rock magazine's 500th issue, published on June 25.

The Emap title - which is publishing a Monsters Of Rock special edition to coincide with the open-air concert - will take a window display at Tower's flagship Piccadilly Circus store throughout June, focusing first on acts appearing at Donington and then on the award's nominees and winners.

Tower has agreed co-op advertising in the magazine with EMI, Sony, Castle Communications, East West, MCA, Roadrunner and A&M.

Meanwhile, The Hit Label is releasing a 30-track compilation, *Kerrang! The Album*, with the magazine, to celebrate the awards. The double CD/tape package is out on June 6.



EMI is releasing David Coverdale's Greatest Hits 1984-94 on July 4 backed by TV, radio and press ads, and national Sponsoring. Following the singer's Coverdale/Page collaboration with Jimmy Page, the album covers the singer's career from his first solo album, called Whitesnake, to his recordings with the band of that name. A double A-side single, *This Love/Sweet Lady Luck*, is released on June 20. The former Deep Purple singer is expected to tour the UK later this year.

BBC strikes 'will not hit music broadcasts'

The BBC is claiming its music programmes on radio stations are unlikely to be affected by strike action at the Corporation over coming weeks.

Journalists and production staff are due to begin a series of one-day strikes tomorrow (May 24) and Friday (May 27). However, the Corporation has said that, because of the nature of the programme on the Wednesday week, the action is expected to fall on Wednesday (June 1) and Saturday (June 4).

A spokesman for Top Of The Pops says it is unclear whether the recording of the programme on the Wednesday will be affected.

"It is too early to say and we will probably not know until a day or two before the recording," she says. Only

programme which are yet to be recorded would be hit, she adds.

Radio One says that of its programme only Newbeat is likely to be affected. The station will only be hit further by the strikes if they continue into the summer and interfere with outside broadcasts such as the summer roadshows, says a spokesman.

The station has confirmed 65 hours of concert coverage this summer including Donington Monsters Of Rock Festival (June 4); Glastonbury (June 24-26), Phoenix (July 15-17); the Reading Festivals (August 29-30); the National Music Day (June 26); and the Night Of 100 Guitars at Wembley Arena (June 26).

PRS hires internal auditor for revamp

PRS has appointed an internal auditor to improve the performance right society's income and revenue systems.

John Standish, who held a similar post at the Alliance & Leicester Building Society, will monitor PRS's collection, analysis and distribution of revenues. He will also liaise with external auditors, oversee any joint venture operations and identify areas of unnecessary expenditure and income improvement, says PRS.

The appointment follows the collapse of the Proms computer project a year ago, says PRS chairman Wayne Bickerton. Bickerton adds, "The necessity for a fully professional internal audit function at PRS was identified as a result of the Proms failure. I am very pleased that we have brought to the society someone with such qualifications and experience."

PolyGram TV releases the Ultimate 80s album on June 13, a compilation of 40 classic pop tracks from the decade including Duran Duran, Culture Club, Dexy's Midnight Runners, Boy George (pictured right) and The Fine Young Cannibals. The double CD and cassette album, which is broken down into four sections, Big League. Slover: Pop/Rock and Electric/New Romantic, will be promoted through ads on ITV, Channel Four, BSkyB, UK Gold and radio advertising on Capital FM. The album is the same price as the successful Dance Zone compilation, £9.53 (CD) and £6.50 (tape).



TV labels are switching channels to save costs, says Martin Talbot

The rising price of advertising

Record companies are being forced to examine their TV advertising strategies as rates undergo their biggest increase since the boom of the mid-Eighties.

The industry spent £8.2m on TV advertising in the first quarter of 1994, an increase of 28% on the same period in 1993, across just nine more companies, according to figures supplied by ITV sales house The Time Exchange.

Richard Malton, of The Time Exchange, which represents ITV franchise holders Granada, Border, STV and Grampian, says the expansion has been driven by the increased confidence of the marketing departments of motor, bank and soap companies.

As a result, a 30-second ad in the middle of ITV's Home & Away costing £38,000 as part of a national campaign last May would now be nearer £42,000, a 17% increase, says Dino's media buyer David Lamey, of Media Campaign Services. A similar ITV Chat Show slot has likewise increased 14%, from £5,000 to around £5,700, he adds.

The effect of such price increases is to lift the price of a nationwide week-long album TV launch from around £100,000 last year, to £120,000, estimates another media buyer.

Sean O'Brien - the chairman of Telstar, the label with the biggest TV spend according to the figures (see panel) - says, "We are getting back to the sort of inflation that was prevalent about five to 10 years ago."

The result is that Dino, Telstar and PolyGram TV are all looking to sidestep ITV. Brian Berg has used Classic FM to promote non-classical great hits by Hank Marvin and Tim Rice as well as the current chart success Remember When, a compilation of Fifties doo-wop classics. He says, "Just because it has a classical audience doesn't mean they don't like Cat Stevens or Hank Marvin."

However, the move away from ITV appears to be benefiting other TV channels such as Channel Four and satellite companies BSkyB and UK Gold.

THE QUARTER'S BIGGEST SPENDING LABELS

Label	Total spend (1993)	ITV spend (1994)	Channel 4 spend (1994)	Total spend (1994)	No of projects (1994)
TELSTAR	774.3	586.6	378.1	965.7	8
EMI	712.9	592.0	230.1	822.1	12
POLYGRAM	664.3	502.9	307.9	810.3	11
DINO	366.8	167.8	455.3	623.1	8
SONY	89.5	44.0	83.9	524.6	6
VIRGIN	276.7	37.3	154.1	487.2	8
PARLOPHONE	-	219.1	62.7	281.8	6
COLUMBIA	35.0	227.6	4.6	232.2	3
EPIC	13.5	106.7	19.5	120.2	4
LONDON	7.0	37.6	46.3	83.9	2
Total	4837.1	4076.5	2145.4	59	621.9

Source: The Time Exchange. All spend figures are £,000. Data covers first quarter spend.

THE TOP TV ALBUMS

Title	Label	ad spend
NOW DANCE	EMI	£264,132
DANCE HITS	Telstar	£230,204
BRIT AWARDS	PolyGram	£202,044
ORIGINALS	Sony	£203,561
ALL WOMAN	QTV	£187,089
MARIAH CAREY	Columbia	£184,780
100% RAP	Telstar	£177,742
NOW	EMI	£162,998
SWEET SOUL HARM.	Virgin	£156,118
LOVE OVER GOLD	Telstar	£154,263

Albums ranked by ad spend. Figures for January to March 1994. Source: The Time Exchange.

Mario Warner, the commercial director of four-year-old Dino Entertainment, says that although the costs of advertising on Channel Four have increased - a Brookside slot which was

£15,000 last year now costs £19,000, a 26% increase - they have done so from a much smaller base.

Some believe that the move to cheaper channels - which means sacrificing mass market impact for more strategically targeted campaigns - is now inevitably driving up even those costs.

Telstar's media planner David Collins, of MDV Media, says, "I'd you want a specific youth programme like The Word, there isn't much of an advantage with being on Channel Four."

Telstar's Sean O'Brien fears that such "crammering" is the greatest threat to the business. "Because a lot of record advertising is going on to C4, your money is worth less. If it doesn't have the same impact as one music ad it followed by another three or four," he says.

For that reason, O'Brien is supportive of the price hikes. "I don't like paying more for my TV," he explains. "But I'm not totally unhappy that it is happening if it means people will move on to other media."

NEWSFILE

APU welcomes piracy network

The head of the BPI Anti-Piracy Unit Tim Dabin has welcomed the Institute of Trading Standards' new national intelligence and data service. The new service will help speed up the transmission of information to the BPI's fight against piracy. Dabin says, "It will help make actions nationally more efficient. We are fully supportive of the move." Meanwhile, counterfeiter David Ibbotson, of Carlton, Nottingham, has been jailed for 15 months after pleading guilty to four charges including conspiracy to defraud.

Brock steps up at EMI Classics

Paul Saintin, project manager of EMI Classics, is leaving the label on June 30 to return to his native Australia. James Brock, a market analyst at EMI Classics International, takes over his post from June 16. Brock, who has been working on EMI's international A&R business, has worked in market research and concert management.

Berserker boss founds new label

Matthew Kaufman, who founded Berserker Records almost 20 years ago, has formed a new label called SOB (Son of Berserker). The company, based in San Francisco, will concentrate initially on acts from the US city and artists, Hobo, Replusa and Linda Brady, have already been signed. The first releases will be available in the UK through Pinnacle Imports.

Piccadilly's Pringle gets new brief

Piccadilly Radio's deputy programme controller Keith Pringle has been made group head of music for parent company TransWorld Communications. He will be responsible for the music policy at the group's stations in Manchester, Leeds, Cardiff and Preston and for drafting the music output for TransWorld's London licence application, London 106 FM. Pringle began his radio career with Metro in Newcastle and has worked as senior producer on Capital's market-leading Chris Tarrant Breakfast Show.

Glasgow gig garners more support

Cypress Hill, Crash Test Dummies, Rage Against The Machine, Aimee Mann and the James Taylor Quartet are the latest acts to announce they will perform at the "T In The Park", Tennents Live Festival in Strathclyde Park, Glasgow, on the weekend of July 30 and 31. They will join confirmed acts Bjork, The Levellers, Primal Scream, Del Amitri and Teenage Fan Club.

Go! Discs deals phonecard promotion

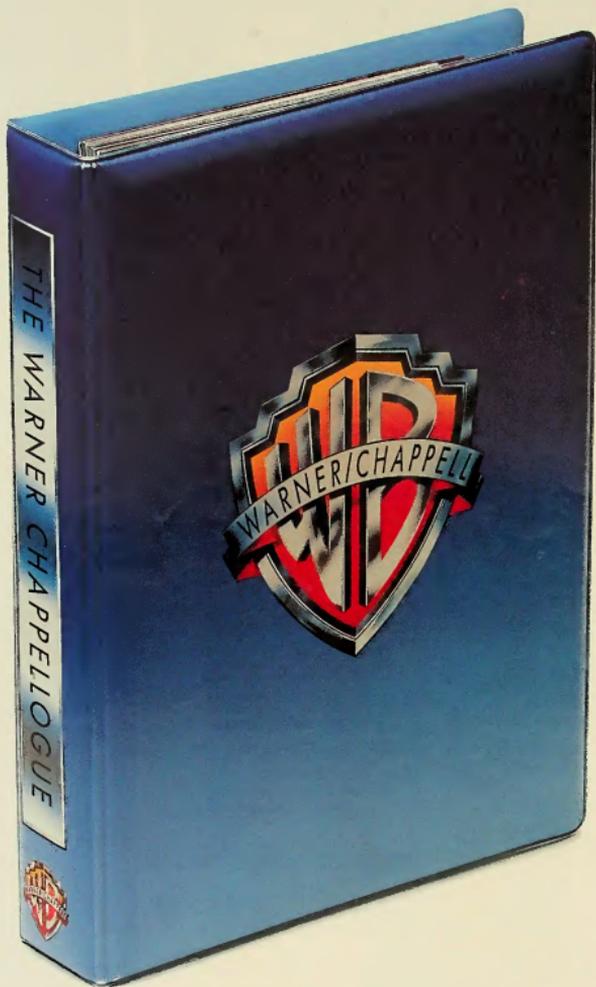
Go! Discs has teamed up with Mercury Communications to produce a 1,000-copy limited edition phonecard to promote the label's new single release from The Beautiful South, Everybody's Talkin', which is released today (May 23).

Pickwick rolls out LSO ticket offer

Budget specialist Pickwick, which markets more than 40 recordings by the London Symphony Orchestra, is running a summer-long promotion offering discounts on tickets for LSO concerts. A voucher is included in every CD pack for the LSO Classic Masterpieces range which can be exchanged for a 10% discount on pairs of tickets for the LSO's concerts in London, Cardiff, Manchester, Edinburgh and Aberdeen this autumn.

Guild launches composers' prize

The Composers' Guild of Great Britain and the MPCPS are launching a new Composition Prize on June 3 to celebrate the Guild's 50th anniversary. The winning composer will receive £3,000, an offer of publication by Alfred Lengnick & Co and a performance by The Britten Sinfonia, conducted by Sir Peter Maxwell Davies in a Gala Concert on May 27, 1995. From October 1994 to May 1995, the Guild will be promoting a festival of British music, called Fifty Forward, which includes a number of concerts at venues across the UK.



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PUBLISHING

The atmosphere at this year's Ivor Novello Awards promises to be especially buoyant as a record number of publishers gather to celebrate not just the Ivors themselves, but the close of a healthy first quarter.

For EMI Music the swing to melodic pop is certainly good news. Its writers currently contribute to the output of what are arguably three of the UK's biggest pop acts - Take That (Gary Barlow), D:Ream (Peter Cannah) and M People (Paul Heard) - artists whose careers look set to travel even further during 1994.

BMG publishes half of M People's song writing duo, Mike Pickering, and for it the commercial face of regga embodied by Chaka Demus & Pliers' Tense Mo has also sustained business for a far longer period than anyone might have anticipated. Similarly Ace Of Base's album *Happy Nation* continues to be a star performer for PolyGram, along

with Bjork, whose collaborator Nellee Hooper is signed to Warner Chappell. Singer-songwriters such as Mariah Carey and Dina Carroll are proving that there is a lot of mileage in music that has the power to appeal to teens and thirtysomethings alike. Carey's hit album *Music Box* continues to be a winner for Sony Music Publishing, while Dina Carroll and her producer and co-writer Nigel Lovell have both signed to MCA Music and have enjoyed phenomenal success with her debut album *So Close*. There is no holding back the life-force in Meat Loaf's new career since last year's release of *Bat Out Of Hell II*, which is good news for Carlin Music, whose signing, Jim Steinman, is the writer behind the hits. An added bonus is that the Meat Loaf revival has also reactivated sales of the original *Bat Out Of Hell*.

The enduring popularity of song-writing stalwarts such as Bryan Adams and Sting similarly gives a boost to their independent publishers Rondor and Magnetix respectively.

The value of a strong back catalogue of copyrights has once again been proven by the number of cover versions that have found their way into the upper reaches of the charts so far this year, including Without You, The Power Of Love, Don't Go Breaking My Heart, Twist And Shout and The Perfect Year, all of which provide further confirmation that the power of a good song endures.

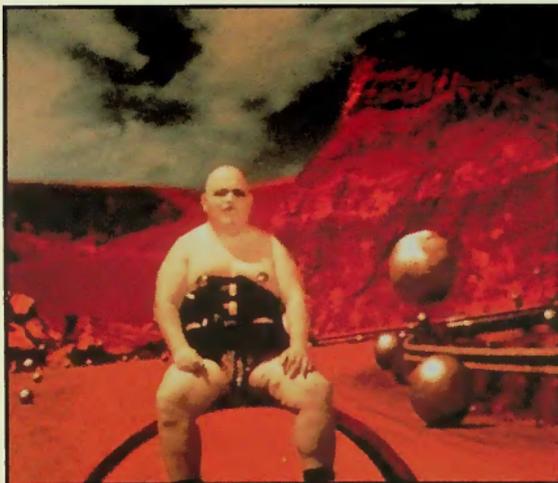
TURNING SILVER SCREEN TO GOLD

THIS YEAR'S IVOR NOVELLO AWARDS HAVE SEEN A RECORD NUMBER OF ENTRIES FOR BEST FILM THEME OR SONG AND TV/RADIO PRODUCTION CATEGORIES. PAULA MCGINLEY ASSESSES SYNCHRONISATION'S GROWING STATUS

The closing credits of the current box office hit *Four Weddings And A Funeral* are of greater interest to PolyGram Music Publishing than the kooky performances of Hugh Grant and Andie MacDowell. With seven PolyGram songs featured on the soundtrack it is easy to see why. Elton John's Crocodile Rock and Lena Fiagbe's version of Can't Smile Without You are just two of the cuts boosting the publisher's coffers. And as the album is released on PolyGram's Vertigo label, the record company is in line for a generous slice of the profits, too. "The film has worked out well for all strands within the group," says Debbie Williams, PolyGram International Music Publishing's repertoire manager. "Everyone is happy."

Helps that Working Title, the production company behind *Four Weddings And A Funeral*, is one of a growing band of film businesses owned by PolyGram. The list of them includes A&M Films, Interscope and Propaganda, and the company has close ties with Jodie Foster's Egg Pictures and director Robert Altman.

Not every music publisher can boast such an extensive international network of connections backed by multimedia resources, but that has not stopped publishers at large from aggressively marketing their catalogues in film, television and commercials. John Fogarty, managing director of Minder Music, which recently placed *The Laughing Policeman* in an ad for Lemnis in Ireland and *Oops Upside Your Head* in a *Daily Star* commercial, says one big-spend advertising



DUNLOP'S AGENCY CHOSE VELVET UNDERGROUND'S VENUS IN FURS AS THE MUSICAL DRIVING FORCE FOR ITS TV CAMPAIGN

campaign can equal two hit singles in terms of revenue, and he predicts that so-called "secondary" usage will eventually supplant records as the main source of publishers' income. "Records will become obsolete in the future as people start to receive their music down cables. And once generations are weaned off buying records and as new technology develops, synch fees and performance royalties will

form the bulk of our revenue," he says.

That revenue is already considerable. Tom Morris, head of licensing at Songseekers International, which matches songs to client briefs and negotiates deals, estimates the company brings publishers £20m in synchronisation fees each year. Performance royalties are not insignificant either. In 1992, PRS collected £48m for broadcasting

projects including radio, television and advertising while the MCPS collects around £16m annually from broadcast work.

Television ads are probably the most fertile area for exploitation. Wendy Harlow, head of licensing at Warner Chappell, works on more than 40 key advertising projects every year, while David Japp, chief executive at Carlin Music, says commercials account for 12% to 15% of the company's

UK income, with James Brown's *I Got You (Feel Good)*, which featured in Citroel's Glinto ads, one of its biggest earners.

Synch fees for commercials are based on negotiation and vary widely according to the kudos of the song and the pedigree of the artist. Other factors come into play, such as the track's intended use including the product, the client, the form of exploitation and territories, the channel and/or region of broadcast and the duration of the campaign.

A small radio campaign could bring in a few hundred pounds, rising to between £1,000 and £2,500 for a networked weekend television campaign, while a year-long pan-European push for, say, a leading car maker could earn as much as £250,000.

And if the song is "adapted" to suit the ad, the publisher can expect to receive extra payment. John Fogarty pushed for - and won - an additional 25% when the Gap Band's *Oops Upside Your Head* metamorphosed into *Ohh Ah Daily Star* for the tabloid's campaign.

If the track is re-released on the back of the advertising exposure, mechanical income can be a further bonus. Last year The Bluebells surged to number one with *Young At Heart* on the back of a Volkswagen ad while Lou Reed's *Venus In Furs*, used to striking effect in Dunlop's commercial which broke in June, came out as a live version on WEA and performed "reasonably well," says Steve Hills.

promotions manager for business development at EMI Music. And film ads also provide avenues for back catalogues. The BBC, for example, spends £40m on copyright music every year under its blanket agreements. >

A·D·F·O·C·U·S

EXPOSURE
AIRING THIS WEEK

Blues Brother Soul Sister Vol. 3, released by Rhino, will be nationally TV advertised on Channel 4 from next week. There will also be radio advertising on JFM, Kiss FM and Atlantic 252. **The Damned's Eternally Damned**, a compilation of all their best tracks which is out now through MCI, will be press advertised in *Vox*, *Q*, *Mojo*, *Select*, *NME*, *Loaded*, *Gold* and *Melody Maker* - in conjunction with HMV - from next Monday.

Energy Rush 8, Dino's current dance compilation, will be nationally TV advertised on Channel 4 from next Monday as part of an ongoing marketing campaign.

Sass Jordan's Rats, released next Monday through EMI and available for one month as a special price limited edition, will be advertised in the rock press and promoted through rock clubs. There will also be a street poster campaign in London, the Midlands and northern England. In-store displays and co-operative advertising will run with Virgin, Our Price and HMV and there will be further marketing around the Monsters of Rock Festival at Donington Park on June 4 where Jordan is appearing.

LSO Classic Masterpieces, a series of 15 classical titles which will be released on Monday through Piccadilly, will be advertised in the *Barbican Monthly Diary*, *CD Review*, *Classic CD* and the national press. A voucher scheme giving the public discounts to LSO concerts will also form part of the marketing campaign.

Kathy Matten's Walking Away A Winner, released next Monday through Phonogram, will be advertised in *Country Music International* in conjunction with HMV. There will also be press advertising in *Hot Spots* in conjunction with WH Smith and in-store displays with selected independent retailers. **Septultra's Slave New World**, out through Roadrunner, will be advertised in *Kerrang*, *Raw* - in conjunction with Virgin - and

CAMPAIGN OF THE WEEK



Galliano's third album *The Plot Thickens* has already had pre-release promotion as a result of advertising and poster campaigns for the current single - a cover version of David Crosby's *Long Time Gone*. But once the album is released next Monday, Talkin' Loud and Phonogram will be stepping up the marketing to attract the student market as well as dance fans. To reach both audiences, marketing will concentrate on ads in the music and style press as well as large window and in-store displays with the multiples and specialist dance retailers.

Record label: Talkin' Loud/Phonogram.

Media agency: Target.

Media executive: Robert Wilkinson.

Product manager: Fiona Grimshaw.

Radio: Advertising will run on Kiss FM.

Posters: There will be billboard displays at five key sites around London and these will be painted by the band. There will also be a street poster campaign taking in the British cities which the band will be visiting on tour.

Mailouts: Leaflets have been sent to the names on the Talkin' Loud database and leaflets will be distributed at all tour venues during June.

Press: There will be co-op advertising in *The Face* with Virgin, *NME* with HMV, *Time Out* with Tower and *Melody Maker* with selected independent retailers. There will also be press advertising in *Loaded* and *Touch*, plus advertising in *Q* and *Select* which will be in with the release of the next single during the summer.

In-store: The release will feature on Virgin listening posts and there will be window displays, including West End windows. There will also be a window display at Tower Piccadilly. In-store displays will run with HMV, where the release is album of the week, and Our Price which is giving the album pre-release price. There will also be displays with 200 independent retailers.

Target audience: Mass market.

Ultrakill - in conjunction with Tower - from its release next Monday.

Dusty Springfield's The Legend of Dusty Springfield, a boxed set of her collected works, will be released through Phonogram on Monday and advertised in conjunction with the current best-of album *Goin' Back*. There will be

regional television advertising - details are to be confirmed - and press advertising in *Time Out*, *Gay Times* and *Q*. In-store posters and point of sale material will also be available for retailers.

SCG's Hill's Jam! Jam! Jam!, MCI's compilation featuring various artists from the legendary Sugar Hill label, will be radio advertised for two weeks from next Monday on Kiss FM and Choice. There will be press advertising in *Touch*, *Hi/Hop Connection*, *MixMag*, *Dr. Blues & Soul*, *Soul Trader* and *Rap Trader*.

T Rex's back catalogue will be re-promoted from next Monday by Demon/Edsel which has recently acquired the rights to various titles from the T Rex WAX company. The first six albums to be re-issued are *The Slider*, *Futuristic Dragon*, *Bolans Zip Gun*, *Zinc Alloy*, *Tanx and Dandy* in *The Underworld*. They have all been remastered and come with 20-page booklets containing lyrics and rare pictures. The promotion of the titles will include ads in *Q*, *Select*, *Time Out*, *The Face*, *Top and Record Collector*. There will also be a four-track sampler for retailers and point of sale material for in-store display.

US\$'s Hand On The Torch will be re-released and re-promoted by Parlophone as a double-pack CD and cassette which comes with an extra eight-track release called *Jazz Mixes*. The album, available from next Monday, will be advertised in *Sky*, *Loaded*, *Time Out*, *The Theek* and *The Independent*. It will be promoted on BBC's in-store leaflet and will be on Virgin listening posts from next week. Point of sale material will be available to retailers for in-store displays.

Wonderful World, a compilation of uptempo tracks which is out now through Dino, will be nationally TV advertised on Channel 4 and BSKyB from next week. There will also be radio advertising on Atlantic 252 and Capital Radio which is running competitions and promotions over the weekend.

Compiled by Sue Sillitoe: 071-228 8547



PICK OF THE WEEK

Sesame Street, Tuesday May 24, Channel 4, 12.30-1.30pm

Sesame Street, the breezy educational series aimed at pre-school children, invites Billy Joel (pictured) to bring along his piano and perform. The highlight must be Joel's adaptation of *Just the Way You Are* for Oscar the Grouch which kicks off with, "Just be grouchy, really grouchy, we love you just the way you are."

MONDAY MAY 23

GMTV featuring Julio Iglesias, ITV: 6-9.25am
Evening Session featuring The Auteurs and US guitar band Tsunami, Radio 1FM: 7-10pm

TUESDAY MAY 24

The Beat featuring Galliano, Sheep On Drugs and Frank Black, ITV: 12.30-1.30am

WEDNESDAY MAY 25

Pebble Mill featuring jazz singer Buddy Greco, BBC1: 12.15-12.55pm
Naked City featuring Pulp and Megabanton, Channel 4: 11.05-11.55pm

THURSDAY MAY 26

Pebble Mill featuring Everything But The Girl, BBC1: 12.15-12.55pm
Johnnie featuring Jocelyn Brown, Kim Marelle, Hazel Dean and Steve Strange, Granada: 11.10-11.40pm

FRIDAY MAY 27

Viva Cabaret featuring Tom Jones, Channel Four: 10.30-11.15pm

SATURDAY MAY 28

Parallel 9 featuring Alice Cooper, BBC1: 9-10.55am
Andy Kershaw featuring Otis Rush, Radio 1FM: 2-4.30pm

John Peel featuring S D's and Breed, Radio 1FM: 4.30-7pm

The Brian Conley Show featuring Alice Cooper, ITV: 7.29-8.15pm

MTV Live! with Therapy?, MTV: 10-10.30pm

Later With Jools
Holland featuring David Byrne, Seal, Cocteau Twins, Cracker and All Farks Tour, BBC2: 10.30-11.25pm

SUNDAY MAY 29

The O Zone featuring Alice Cooper, Blur, Richard Travis and Milan, BBC2: 11.45-12 noon

ON THE BOX

SLOT	MUSIC	ARTIST	AVAILABILITY
AXA EQUITY & LAW (insurance ad)	based on Don't Worry Be Happy	Bobby McFerrin	Now That's What I Call Music 1988, EMI CDP 827075-2 (CD)
BUDWEISER (lager ad)	Smokestack Lightnin'	Howlin' Wolf	MCA MCSTD 1960 (CD single); also on Woke Up This Mornin', MCA MCLD 1928 CB
GUINNESS DRAUGHT BITTER (beer ad)	Laudate Dominum	Kiri Te Kanawa & St. Paul's Cathedral Choir	Vesperae Solennes De Confessore (K 333) (Mozart), Philips Poly 412 629-2 CD
GUINNESS DRAUGHT BITTER (beer ad)	Party Time	The Fatback Band	Raising Hell, Ace CDSEWV (2B) (CD)
IMPULSE AVANTE GARDE (toiletly ad)	Can't Get Enough	Bad Company	Best Of Bad Company, Ace (WEA) 756 792307-2 (CD)
LUZCADE (soft drink ad)	She Sells Sanctuary	The Cult	Pure Live... The Very Best, Beggars Banquet (WEA) BOGA 1302Z (CD)
MARMITE (food ad)	Low Rider	War	'978 original (Island WIP 8267) deleted
NESCAFE CAPPUCCINO (coffee ad)	Sistin' On The Dock Of The Bay	Isis Redding	Atlantic (WEA) A 4432CD (CD single); A 4432C (cass)
PERRIER (bottled water ad)	based on Cross Roads Blues	Robert Johnson	Complete Robert Johnson, Sony 457248-2 (CD)
PEUGOT 306 (car ad)	Return To Innocence	Enigma	Cross Of Changes, Virgin (EMI) CDVIR 20 (CD); DINSO 123 (CD single)
TYPHOO TEA (tea ad)	Nimrod	Scottish National Orchestra	Enigma Variations Op.36, Chandos: CHAN 6504 (CD)
VOLKSWAGEN GOLF (car ad)	Feeling Good	Nina Simone	The 60s Volume 1, Mercury (Poly): E39 543-2 (CD)

Source: Mike Preston Music, compiler of the Tele-Tunes book and supplements. Tel: 0524 421172

S u i t s



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FISH ACOUSTIC SUMMER DATES

THU 16th June The Garage, Glasgow
FRI 17th June Lomax, Liverpool
SAT 18th June Northwick, Worcester
MON 20th June Irish Centre, Leeds
TUE 21st June Waterfront, Norwich

WED 22nd June Roadmenders, Northampton
THU 23rd June Middlehall University, Manchester
MON 27th June TJ's, Newport
TUE 28th June Wulfon Hall, Wolverhampton
WED 29th June Mean Fiddler, London

ROCK

CRACKER: Kerosene Hat (Virgin Records America CDVUS67 7248 8 39012 2 7). Whereas Counting Crows tip-toe in, an insidious ease in their melodic stride, Cracker crash through the doors, all swaggering confidence, brash and bold. This is no ordinary debut: the band's linchpin is David Lowery, the inspiration behind Camper Van Beethoven. Low, the album's opener, and the first single (out last week), is a must for in-store play. Six UK dates this week will fuel the fire. Cracker, aptly named. **★★**

SEPULTURA: Slave New World (Roadrunner RR 23745). The ebullient Brazilians are typically uncompromising and heavy on Slave New World, although the song, the third single from the Top 15 album Chaos AD, is less frenetic than usual. With a trio of previously unreleased tracks as an added attraction, and their first UK festival date at Donington imminent, expect this to gain at least a foothold on the Top 40. **★★★**

PANTERA: Five Minutes Alone (East West AS8293). Limited to a run of 5,000 seven-inch white vinyl 45s, each of which comes with a set of five Pantera badges, this single from the number three album Beyond the Valley of the Udd is a true collector's item. Released on the eve of their Donington performance, Five Minutes is certain to sell out. **★★★★**

URBAN DANCE SQUAD: Persona Non Grata (Hut HUTTC19). Dutch dynamite with a cultural mix as diverse as their funky, metal, rap hybrid, Urban Dance Squad produced two excellent albums for MCA and reached number 21 in the US with the single Deeper Shade of Pale. Their third album continues UDS's momentum, its release date a relatively distant July 11. It is preceded by the single Demagogue (HUTTC46) on June 27, a pulsing fibroad of a tune. Both releases should prosper. **★★**

KYUSS: Sky Valley (Elektra 7559 615 712). Kyuss's second album, their first for Elektra, reveals the Palm Springs band are finely tuning their sweeping metalscapes—which often recall early Sabbath circa NIB. Sleeping Village et al—thanks in part to the production talents of Chris Goss, the Masters Of Reality guitarist. A one-off UK date in London this week is likely to win plaudits aplenty in the metal press. **★★**

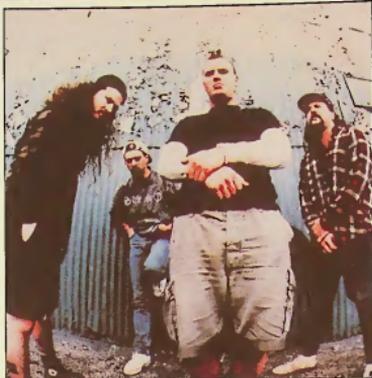
THE STIFF KITTENS: Eat The Peanuts (Psychic Records PSYC 4). This six-track EP from Sydneysiders The Stiff Kittens showcases their earnest rather than inspiring brand of garage rock. Currently resident in London, their stock is likely to rise on the back of inky interest. **★★**

PICK OF THE WEEK: **STONE TEMPLE PILOTS:** Purple (Atlantic/East West 7567826072). Having risen above the spurious Pearl Jam comparisons by standing out from the grunge melee with their silver debut album, Core, the expectations are high for Stone Temple Pilots' follow-up. Happily, Purple is a real stormer, an improvement on Core. Sadly, STP have postponed their six-date UK tour. In its stead, East West are staging six promotional evenings. Purple ranks with Soundgarden's as one of the year's best rock albums so far. **★★★★**

Andy Martin

GAMES

ROCK 'N' ROLL RACING: Super Nintendo (Interplay through Ocean ref. no. and price £4). Developed by blossoming Nintendo publisher Interplay, and now part of the growing Ocean Super Nintendo stable (soon to publish the first ever developed by the forthcoming World Cup in the International Soccer), Rock 'N' Roll Racing has bags of pedigree. Also, it has a fast and furious gameplay, an ear-battering soundtrack and numerous thumbs up from



Pantera: Five Minutes limited white vinyl single is a hot property

specialist press. It might lack the technical polish of Nintendo's Stunt Race FX, but it will certainly do until that one comes along. **★★★**

WORLD CLASS SOCCER—ENDORSED BY RYAN GIGGS: Super Nintendo (Acclaim through PolyGram ref. no. tba £49.99). With this season's attendance levels at football the highest since 1980, along with the interest generated by the forthcoming World Cup in the US, there has been a rush of football games hitting the market at once, but without an attendant increase in quantity. This game is, sadly, proof of that. Developed on the wrong

side of the Atlantic, World Class Soccer is poorly executed and displays some serious design flaws. Acclaim may have a tremendous track record, but not over endorsement by Manchester United's Welsh wizard will be enough to save this one. **★**

WARIOLAND: Game Boy (Nintendo ref. no. tba £24.99). The third in the extremely popular Super Mario world series of Game Boy titles, Wariland is expected to capitalise on what remains of consumer awareness of last year's Wario TV campaign. Wario's picture on Adesh bus shelters across the UK will add further mileage to the

campaign. And, of course, there is the perennially strong Mario following to tap into. **★★★** **PINK PANTHER:** Super Nintendo (Tecmag through Bandai ref. no. tba £44.99). Bugs Bunny, Daffy Duck and most of the other Warner Brothers Looney Tune characters have all been immortalised in silicon, which, of course, has led to something of a backlash from critics and consumer alike. Which is not exactly good news for old Pink. Pity really, as his first adventure is not a bad effort, full of neat ideas and smooth animation. In a healthier market, this would be a good outside bet. **★★**

PICK OF THE WEEK: **VIRTUA RACING:** Mega Drive (Sega 1229 £69.99). One of Sega's greatest assets is its ability to draw on one of the finest arcade machine development companies in the world. However, of late, this has become something of a double-edged sword, as Sega's coin-op division has spent much of its time developing increasingly complex offerings which could never be recreated on home consoles. Never? Perhaps not, because the biffins at Sega have come up with something called the DSP chip (similar to Nintendo's SFX chip, as used in Star Fox). It allows its console developers to mimic some of the flashier effects used by their arcade cousins. Its first flowering is Virtua Racing, a near-perfect conversion of the smash-hit coin-op, which looks likely to be the biggest: Sega of the summer. **★★★★**

Ciaran Brennan

MAINSTREAM - SINGLES

DANNII MINOGUE: Get Into You (Mushroom D 11751). The title track from Minogue's last MCA album makes a belated appearance. And should radio warm to the Hustlers Convention's house-up transformations of the track, already big in the clubs, Minogue could net another medium-sized hit. **★★**

INTERNATIONAL CHRYSIS: Rebel Rebel (PWL International PWCD 303). A tacky mixture of disco and Far Eastern influences usher in the distinctive sound of Dead Or Alive frontman Pete Burns whose idiosyncratic style is not best suited to the song written by another one-time gender bender, David Bowie. But radio has been supporting this for a while, and Burns has a faithful fan base. **★★★**

LET LOOSE: Crazy (Vertigo MERC 402). Crazy is Let Loose's most



Charlotte: succint

catchy song to date, a nicely crafted pop gem, with a good chance of becoming a substantial hit, provided radio can fit them in alongside the established heart-throbs of East 17, Bad Boys Inc et al. **★★**

PRINCE: The Beautiful Experience (NPG 060212NPG). While this offers six new versions of The Most Beautiful Girl In The World, none compares with the simplicity and prettiness of the original, also included. That said, the Sexy

Saxophone & Guitar version is fab. Even at the rrp of £9.99, this will shift. **★★★★**

CHARLOTTE: All Of Your Love (Big Life BLRD 110). This appealing track appears in a selection of house, jack swing and hip hop mixes. The seven-inch edit is succint and gentle, an appealing jack track that might just give Charlotte her big break. **★★★**

AWESOME 3: Don't Go '94 (Citybeat CBX 771CD). Piano-powered house with a summery, Balearic edge, and a simple, rather weakly sung but nice chorus. A big club hit, and a possible crossover success. **★★★**

DAWN PENN: You Don't Love Me [No. No. No.] (Big Beat/Atlantic A R250CD). This simple lovers rock tune initially fails to make an impression, but is a real grower. Already massive on pirate radio,

and a surprisingly large club hit for such a gentle groove, it could be a surprise hit. **★★★**

ALISON MOYET: Getting Into Something (Columbia 6603562). Saddled with an ordinary song, for which, as co-writer, Moyet must share the blame, it is nonetheless always pleasant to hear her voice. Something a little more challenging would have been preferable, however. **★★**

PICK OF THE WEEK: **ABSOLUTELY FABULOUS:** Absolutely Fabulous (Parlophone CD8 6382). The Pet Shop Boys have done a splendid job assembling some memorable snippets from the TV series' Patsy and Edina over a relentless disco beat. All profits from the single—which are likely to be considerable—go to Comic Relief. A potential number one. **★★★★**

Alan Jones

CLASSICAL

BEETHOVEN: Pastoral Symphony, Egmont Overture, London Symphony Orchestra/Morris (Pickwick PCD912). Rivalling Tring's tie-up with the Royal Philharmonic, Pickwick launches its LSO Classic Masterpieces series. The 15 titles, each at an rrp of £5.99, are backed with classical music magazine ads in June and July, plus regional press and radio competitions. The main draw, however, is that each album contains a discount voucher for the LSO's 90th birthday concert season. The range includes two new recordings, That's Entertainment (PWKS/MC 4204) and A Viennese New Year's Concert (PCD 1089), as well as Great Movie Themes (PWKS/MC 4203). **★★★**

LLOYD: Ierinin. BBC Concert Orchestra/Lloyd (Albany TROY 121-3). Sixty years after this opera was premiered it appears on disc. It is typical of the late-blossoming career of 80-year-old George Lloyd, whose nostalgic romanticism has a cult following, demonstrated by the chart success recently of his Symphonic Mass. Ierinin's three discs are offered for the price of two, with

- ★★★★ Guaranteed banker
- ★★★ Should do well
- ★★ Worth a punt
- ★ Only for the brave
- SOR only



Melanie Williams: *Everyday Thing* and a funky *thang* too

advertising in the June issues of *Gramophone*, *CD Review* and *Opera Now*. **★★**

VARIOUS: Music Of The Portuguese Renaissance. Pro Cantione Antiqua/Brown (Hyperion CDA66715). Lisbon is this year's European capital of culture and celebratory events are likely to get TV exposure in the autumn. Capitalising on the publicity, Hyperion launches this album and two others of early Portuguese music from A Capella Portugesa. The titles are advertised in the June issues of *Gramophone* and *Classic CD*. **★★**

PACHELBEL: Canon And Other Works. Galway (RCA 09026 61928-2). Flautist James Galway has a solid track record for selling Baroque pops, so the multiples are planning extensive displays of this album in June and July, with emphasis on Father's Day. There will be a four-week campaign on Classic FM, too, plus two weeks on key regional stations and national press co-ops. **★★★**

PICK OF THE WEEK

VARIOUS: Gardening Classics, Various Artists (Teldec/Warner CD/MC 450996231-2/4). Warner

claims a strong link exists between gardening and classical music, so here are "14 perennial favourites" from Vivaldi's *Four Seasons* to Delius's *Walk To The Paradise Garden*. The release is backed by a two-week campaign on Classic FM, posters at 200 sites near gardening centres, direct mailing to 15,000 names on the Spear & Jackson database, ads in *BBC Gardener's World* and *Garden Answers* plus national press and displays. **★★★**

Phil Sommerich

DANCE

DIVA CONNECTION: Never Leave You Lonely (Logic 74321 209772). This catchy soulful house track was created in New York and Stockholm, a combination that worked wonders for Robin S. While this is not in the same league it has been getting good club reaction and should sell well. **★★★**

FKW: This Is The Way (PWL307). The follow up to the hit cover of Jingo has a commercial Euro feel and a full vocal which are helping to attract radio support. The harder club mixes from Keith Mac are providing the dancefloor exposure. **★★★**

PAN POSITION: Elephant Paw (Positiva 12TV13). This happy house tune first appeared on Italian import last year, when it became a club favourite, particularly in the North. Identified by its tin whistle themes and the revived "I got your pleasure

control" vocal line, it is now benefiting from the Positiva push. **★★★**

A TRIBE CALLED QUEST: Oh My God (JIVE7355).

Arguably the hottest track on Midnight Marauder, Oh My God finally gets a single release. Sales will be helped by the more commercial remixes from CJ Mackintosh plus the inclusion on certain formats of the old favourites Bonita Applebum, Can I Kick It? and I Left My Wallet In El Segundo. **★★**

E-LUSTRIOUS: In Your Dance (UFG UFG6). This is a strong bouncy house tune from the Manchester-based duo who also record as Direct and Rolling Gear. The remixes from Mother and Route 66 have helped attract a fair amount of club play. **★★**

DREAD ZONE: The Good, The Bad And The Dread (Creation CTP164). Taken from their well received debut album, 360°, this Morrison-influenced track has been remixed to create Fiftful Of Dub, an epic tuneful trance affair. Plus there is a new vocal interpretation, The Bad, which features dreamy vocals from Alison Goldfrapp. The inclusion of the original completes this desirable package. **★★**

GYPSY: Funk De Fino (Limbs117). This beautiful Stella-like trance soundscape is an uncharacteristic laidback tune from the Scotland-based creator of the big club hit I Trance You and Skinnybumblebee. The flipside features the harder, faster and more typical Vesuvio. Expect good specialist sales. **★★**

MICRO: Spaceman (Effective EFSF013). This is another well-crafted slab of tasteful trance from the London-based Danish duo who impressed with their earlier Pure Silk and Celebrate singles. The three versions range from the relatively smooth Hammond Mix to the techno-style Hard Mix. **★★**

PICK OF THE WEEK

MELANIE WILLIAMS: Everyday Thing (Columbia 660471 6.4.2). The former Temper Temper and Sub Sub singer's last single peaked at 90 in the mainstream charts. This follow up is a stronger song and should improve on that position. The cool house mixes from Frankie Knuckles and the more pumping versions from Jive's Jules will help its cause. **★★★**

Andy Bevers

MAINSTREAM - ALBUMS

JULIO IGLESIAS: Crazy (Columbia 4747382). With Albert Hammond producing, Julio Iglesias has assembled what is potentially his most successful album in a while. Iglesias blends well with Dolly Parton on the Diana Ross hit When You Tell Me That You Love Me, and he is sweetly augmented by Sting on Fragile, but tangles unconvincingly with Art Garfunkel on Let It Be Me. **★★★**

STEVIE NICKS: Street Angel (Modern/EMI CDCEM 3671). The opening track, Blue Denim, is a corker, the sort of song that would not be out of place on a Fleetwood Mac album of Seventies vintage. It is performed very much in their style, and raises hopes about what follows. Sadly, the album's first track is by far its best. The closer, Jane, is nicely sketched too, and Nicks deserves credit for rescuing Docklands from the obscurity of a

Betsy Cook album, though the original performance was better. Still, the songs are not strong enough for this to be a strong seller. **★★**

FISH: Suits (The Dick Bros DDICK 4CD). Since the parting of the ways, both Marillion and Fish have lost their commercial edge. The first single from this album, Lady Let It Lie, had a short chart run, yet it is the most obvious hit here. This is a concept album of sorts, on which Fish rails against materialism and greed. The result is a fairly tame piece with a raunchy, bluesy voice that could blister paint. This is unlikely to attract huge attention, but if only one percent of those who bought *The Bodyguard* invest in this, it will chart fairly emphatically. **★★**

SASS JORDAN: Rats (Impact/EMI CDCEM 3675). Born in the Midlands, raised in Canada, and now living in the US, Sass Jordan's name will be familiar to the hordes who purchased the *Bodyguard*



Queen: World Cup chants soundtrack, on which she duets with Joe Cocker. Jordan's solo output is uncompromising stuff. She is a rock 'n' roll chick, blessed with a raunchy, bluesy voice that could blister paint. This is unlikely to attract huge attention, but if only one percent of those who bought *The Bodyguard* invest in this, it will chart fairly emphatically. **★★**

PRESSURE ZONE: New Jazz Funk (Beat Farm BFRCD II). An unexpected and solid delight, with

upwards of 75 minutes of high class jazz/dance performed by former Frankie Goes To Hollywood frontman Paul Rutherford and his extremely competent colleagues, with vocalists including Clive Griffin, Tammy Payne and Juliet Roberts. Worth a risk. **★★**

PICK OF THE WEEK

VARIOUS: Gloryland (Mercury 5223842). The official World Cup album is a mixed bag, with attention focusing on the competition's theme and album's title track, which pairs Daryl Hall with Sounds Of Blackness. There is the crass *Ole Ole Ole*, and Gerry Marsden records his umpteenth version of You'll Never Walk Alone. Tina Turner's obnoxious Simply The Best is recalled to the first team, as is Queen's We Are The Champions. With a month's coverage of proceedings, this is a winner. **★★★** Alan Jones

THE OFFICIAL CHARTS - 28 MAY

100% music week
 AS USED BY V



SINGLES

1 COME ON YOU REDS

	THE MASCOTTES (The Formula, Soul)	PODCAST TV
4	02 LOVE IS ALL AROUND	Wet Wet Wet / Previous Debutante
3	03 AROUND THE WORLD	East 17 / London
2	04 INSIDE	Shirley / When Women
13	05 GET-A-WAY	Max / PALLO
9	06 THE REAL THING	2 Unlimited / PWL/Domestic
5	07 SWEETS FOR MY SWEET	C.Lewis / Bluebird/MCA
10	08 MORE TO THIS WORLD	Big Boy Inc / ABM
8	09 NO GOOD (START THE DANCE)	The Prodigy / XL/Repossession
8	10 JUST A STEP FROM HEAVEN	Enigma / EMI
6	11 THE REAL THING	Tommy Stinson / Columbia/Capitol
7	12 MIMM MIMM MIMM MIMM	Queen / Virgin
15	13 CARRY ME HOME	Guns N' Roses / Geffen
16	14 PRAYERS FOR THE DYING	Sade / ZTT
8	15 LONG TIME GONE	Guns N' Roses / Geffen
8	16 DISSIDENT	Primal Scream / Epic
11	17 THE MOST BEAUTIFUL GIRL IN THE WORLD (SWEET)	INXS / NPG
8	18 SHOOP	Sade / EMI
12	19 LIGHT MY FIRE	Quincy Jones / Capitol
8	20 DIGNITY	Deen / Epic
14	21 LEAN ON ME	Michael Bivins / Columbia
8	22 LOST IN AMERICA	Alvin Youngblood Pine / Epic
19	23 I'LL STAND BY YOU	Proclaimers / WEA
11	24 WHAT YOU SEE IS WHAT YOU GET	W. Koolhaas / Repertoire/Polygram
8	25	

THE CHOICE

As seen on
 BBC's Late Show



ME HAPPY

ALBUMS

1 I SAY I SAY I SAY

	ENCORE	EMI
1	02 OUR TOWN - GREATEST HITS	Dionne Warwick / Columbia
3	03 ALWAYS & FOREVER	Enigma / EMI
6	04 EMMERDALE IS DANCE IS... SO WHY CAN'T WE?	The Overtones / Island
8	05 THIS WAY UP	Devi D'Busin / ABM
4	06 THE DIVISION BELL	Pink Floyd / EMI
9	07 CARNAVAL OF HITS	Jazzmen/Dance/The Streets / EMI
2	08 GOD SHUFFLED HIS FEET	Queen / Virgin
7	09 PARADISE	Blair / EMI
5	10 GOIN' BACK - THE VERY BEST OF	Dionne Warwick / Philips
12	11 THE CROSS OF CHANGES	Enigma / EMI
8	12 LAST OF THE INDEPENDENTS	Pressure / WEA
8	13 TAKE ME TO GOD	Janet Jackson / A&M
11	14 MUSIC BOX	Melanie C / Virgin
19	15 THE VERY BEST OF MARVIN GAYE	Mercury / EMI
8	16 CRAZY	Jill Johnson / Columbia
16	17 LEGEND	Bob Marley & The Wailers / Tuff Gong
14	18 HAPPY NATION	Art Of Noise / Mercury/London
33	19 END OF PART ONE (THEIR GREATEST HITS)	THE WET SET / Virgin
13	20 I AIN'T MOVIN'	DUBBIE / Sire
15	21 THE BEST OF EAGLES	Eagles / Asylum
22	22 GOLD - GREATEST HITS	Asia / Polygram
17	23 EVERYTHING CHANGES	Janet / A&M
26	24 AUTOMATIC FOR THE PEOPLE	REM / Warner Bros



28 5 94

creditors ponder soho shop's fate

The fate of troubled London dance shop Catch A Groove will be decided this week.

Creditors have been notified of a meeting on Thursday (28) in London to discuss the future of the shop and a proposal by the shop's owners to put the business into voluntary liquidation. But solicitors for Catch A Groove say they hope to sell the shop's name and premises in central London.

The shop in Dean Street closed suddenly two weeks ago leaving its regular clientele of DJs and clubbers mystified.

Creditors, including many distributors and record labels, were notified of the meeting by solicitor Diamonds last week. A message was also left on the shop's answeringphone. "Voluntary liquidation will be discussed at the meeting," says solicitor Louise Brown of Diamonds. "Obviously, we are hoping that we will be able to sell the shop as a business."

One distributor said that while the return of the shop would be welcome, "that doesn't mean we will get all our money back".

freebies frozen

Time is latest label to stop sending DJ promos

DJs are becoming the victims of record label outbacks with Time Recording the latest to stop sending out DJ promos.

Northingham-based Time, which has had club hits with tracks by Sine and Chez Damier, is the latest in a small but growing number of labels that believe it is no longer worthwhile sending free copies to DJs. Many say that DJs must now pay their way and buy the tunes.

David Thompson at Time is now predicting

the demise of DJ-only vinyl.

"DJs playing underground club material have had an ever-decreasing impact on small labels' vinyl sales with many DJs too swamped by product to play any record for more than two weeks, let alone pass on their audiences' reactions to the labels which support them," he says.

"The DJ promo may soon become an historical curiosity. Shops, distributors and press coverage are simply

more effective in selling vinyl and helping artists get paid."

While the major labels can afford to send lots of records out, others such as Junior Boy's Own and Magnetic North have either cut back their lists or cancelled them altogether.

Lusy Forthing at Junior Boy's Own, which sends out up to 250 DJ promos, says: "You do need to send promos out but it is a question of economics. You simply can't afford to give too many away and we have to be

very selective with each release."

Simon Gavin, A&R development manager at Polydor, says DJ mail-outs should vary for each release. "I don't think you need to send as many as you used to, but it really does depend on whether you are trying to use it as a tool to get a club chart position," he says.

"Certain records need a bigger mail-out than others and I do feel sorry for the smaller labels who can't always afford to do a bigger mail-out. It is a luxury."

FROM MAGIC AFFAIR AVAILABLE ON 12" CD, TC, AND 7"

inside

June spree for deep beats

are dj mailing lists really necessary?

focus on the hottest european labels & an update of events on the recording, manufacturing and distribution fronts

club chart:

FEEL WHAT YOU WANT
Krisline W

cool cuts:

TAKE ME AWAY
D-Team



Anyone who thinks talent contests don't get you anywhere should listen to the debut single by Scottish act The Fugs. The five-piece from Edinburgh won a Music In Scotland demo competition in 1992 and won some free studio time. But that session was delayed when bassist Ian Taylor broke his finger. The band used that time to write 'Solar Eater', which went on to win Future Music's Demo Of The Month. 1993 brought another Demo Of The Month success and a one-off deal with student-run label Different Class Records. Now their debut 'Sensitized/Hello Zero' is due out on June 13. Remixes of the track have been done by Nush and Ege Ban Yesi.

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WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK	WEEK

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THE OFFICIAL CHARTS - 28 MAY



Club:
The Satellite Club, The Coliseum, 1 Nile Erms Lane, London SW1, Saturdays 10pm-6am.



Capacity/PA special features:
1000 both auditoriums 12K each/lots of clear tables with attendants; free hot drinks for queue.

Door policy:
"Older, more sophisticated crowd who take time to dress up." - NIKKI SMITH.

Music policy:
Room one - uplifting house; room two - garage, deep vocal house.

DJs:
Residents - Craig Dimech and Seamus.

Spinning:
Chapter Nine "Rollercoaster"; Eddy "Sunday"; Kristine W "Feel What You Want"; Living Joy "Dreamer"; K-Klass "What You're Missing".

DJs view:
"It's got two contrasting vibes under one roof. People have really opened up to this - they aren't as set in their ways now!" - Craig Dimech.

Industry view:
"Good place to hear upstart tracks." - Kenny Hamilton, Unity Records.

Ticket price: £10.

n@ws 4 Usher - Five B2K
June spree for deep beats

A rival dance compilation series to Beechwood's Mastercuts albums launches its second phase this month after a resounding success with the first five records.

Deep Beats, the mid-price back catalogue series created by Castle Communications and Sequel Records and compiled by Mastercuts man Ian Dewhurst, has another five albums out on June 20.

They are: 'Essential Funk Dancefloor Classics Vol 1', featuring Plurky & The Oneness Of Juju and Calender; 'Essential Garage Dancefloor Classics Vol 1', featuring Adwaa and Cultural Vibe; 'Essential Electro Dancefloor

Classics Vol 1', featuring Shannon and Man Parrish, and two 'Essential Dancefloor Artists' compilations featuring Bohannon and Sharon Redd.

Meanwhile, funk fans can also look forward to three re-releases of rarities by Fred Wesley & The Horny Horns, on Sequel.

'A Blow For Me And A Tool To You', 'Soy Blow By Blow Backwards' and 'The Final Blow' are out in June. They include a couple of remixes and 'The Final Blow' is a previously unreleased double set.

Also out on Sequel in June is 'The Best Of Betty Wright'.

A further five Deep Beats titles are due in August.

stress success for club culture

DMC-owned Stress Records is set to explore the world of club culture on its new compilation which comes in no less than four versions. The album 'Club Culture' is the follow-up to last November's 'DJ Culture' and Stress has decided to give the whole album the remix treatment with the help of two top names.

The set, out this week, will be available as an unmixed vinyl doublepack and unmixed CD as well as a special mixes cassette and CD.

The mixes feature two from Sire is Pure and John Digweed.

The acts include Pastime, Lost Tribe and Masi, representing Italy; Riviera Splash, France; Bubbleman, Australia; Keith Brown and Charvot, the US and Paris & Wilson, the UK.



loaded looks lively

The past three years have seen Brighton put firmly on the dance map with the Loaded label.

It was set up in 1991 by DJs Reid and Tim Jeffery (also one of RAF's writers) who also remix under the name of The Playboys. The label has released tracks by the likes of Norman Cook, Ramp and the Playboys' own productions. This week, the second single from Suggestive, 'Banjo', is released with another tune from Norman Cook (under the pseudonym Pizzaman) called 'Trippin' on Sunshine' out in June.

New RAF is offering a DJ boy loaded with goodies plus two 7-inches for runners-up. Simply answer this question: what is Ramp's last hit on Loaded? Entries to Loaded Competition, RM, Lodge House, 245 Blackfriars Road, London SE1 9UR, by May 31.

ads ramp home ragga LP

Greenisleaves is going to town with the latest in its ragga compilations series.

A radio campaign, press cds, shop display boards and 20,000 car stickers are backing the release of 'Ragga Ragga Ragga 2' on June 6.

The album follows the success of the first in the series which topped the ragga chart last Christmas.

Ragga fever looks unlikely to fade and Greenisleaves is making the most of it with the new set which includes tunes from Benny Man, Pappa Sam, Bounty Kyles, Ninjaman and Mad Cobra, among its 18 tracks.



say what?

LEE GLOVER - Press and promotions, Cleveland City label
"As an independent dance label, obviously sending out press is essential to us. Of course we would prefer it if people paid for them though."

DAVID CLARKE - ARZ, Magnetics, North label
"I'm not into hype in any way for our label. I don't feel there's a point in throwing out records blindly. But for DJs who care

are dj mailing lists really necessary?

about the certain genre of music that you're making then it's worthwhile doing it, especially an 'foreign territory'.

MRS WOOD - DJ
"I get so many things in the post that I just can't use and it's such a terrible waste. The money would be much better spent trying to organise it properly rather than sending them out willy-nilly. I buy nearly all the records I want because I can get them way ahead."

ROY THE ROMCH - DJ
"Yes, you've got to send pro-

mos because record companies need to gauge if it's going to be hit or not, but also because it helps to get a tune wanted. I think that getting the record out there in advance, before it's available to the public, and getting people to actually want it is the DJ's most important role."

TERRY MARKS - club promotions manager, Power Promotions
"Most DJs appreciate mailing lists because they don't always have easy access to good record shops. They can gain

respect in clubs because they've been playing the latest Macky or Real 2 Real single before it's heard on the radio, with obvious exceptions like Pele Tong. Artists benefit by having their profile built."

JONATHAN RICHARDSON - MD, Pop Promotions
"The right records mailed to the right people upfront is always going to be a powerful tool for building awareness and demand. The downsides is that there are far too many records compelling for support from the same panel of DJs."

del Mar

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
LOVE IS	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
ARE YOU	ARE YOU	INSIDE	GET-A	THE RE	5 07 SWEET	10 08 MONIE	NO GO	8 10 JUST	6 11 THE RE	7 12 MAMI	15 13 CHERRY	16 14 PRAYE	17 15 LONG	18 16 DISCO	19 17 FIRE MO	20 18 SHOP	21 19 LIGHT	22 20 DIGNITY	23 21 LEAN O	24 22 LUST IN	25 23	26 24	27 25	28 26	29 27	30 28	31 29	32 30	

COOL cuts

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Specialist areas:
Mostly 12-inch vinyl; lots
of DJ tapes; hardcore,
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light and dubby reggae.
Popular labels are Hoj
Choons, Positiva, Strictly
Rhythm, Chrysalis and
Chemistry for US hip hop.
Ticket agent; merchandise
includes label clothes for
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Owner's view:
"When we first opened two
years ago we bought a bit
of everything from garage
to hip hop. Then hardcore
was the big seller and now
they've switched back to
house and garage.
Hardcore's left the dark,
moody stage, now it's
uplifting, piano and jungle
product and the quality's
better. We don't sell
techno, trance or ambient,
there's no market for it
here. This year's better
than last year. Before
you'd order a quantity and
that would be it - now we
order and re-order; the
shelf life is longer." -
Philip Mills.

**Distributor's
view:**
"They've found a niche in
the market - they're the
only shop selling vinyl in
Bracknell. Phil's not
biased in his music taste
which is important - he'll
buy product he doesn't like
because he knows his
customers want it." -
Chris Hanson, Empire.

DJ's view:
"Phil gets records you
want really quickly, there's
a good atmosphere, and it
gets lots of customers." -
Darren Webb.

club & shop focus
compiled by sarah dovis,
tel: 081-948 2320.

- | | | | |
|-----------|------|---|------------------|
| 1 | (2) | TAKE ME AWAY
D:Ream | FXU |
| 2 | (1) | DARK AND LONG Underworld | Junior Boy's Own |
| 3 | NEW | THROB Janet Jackson
With mixes from Morales | Virgin |
| 4 | (5) | CAUGHT IN THE MIDDLE Juliet Roberts | Cooltempo |
| 5 | NEW | JAILBIRD Primal Scream
Weatherall and Kris Needs twiddling the knobs | Creation |
| 6 | (6) | LET ME SHOW YOU Romanthony | Azuli |
| 7 | (9) | ALBUM SAMPLER K-Klass | Deconstruction |
| 8 | NEW | DO IT Yello
Typically innovative and original music from the Swiss duo | Phonogram |
| 9 | NEW | JUMP TO IT Aretha Franklin
New mixes from CJ Mackintosh | Arista |
| 10 | NEW | MORE TO LOVE Volcano
Taken from the Olympic album with new mixes from K-Klass | Deconstruction |
| 11 | (13) | ONE WORLD Groove Box featuring Evelyn Thomas | X-Clusive |
| 12 | (10) | TURN ME OUT Kathy Brown | Stress |
| 13 | NEW | FUN PACKED EP Paz Pooba
Uplifting and fun-packed Balearic EP | Senior |
| 14 | (8) | TURN IT UP DJ Duke | ifrr |
| 15 | (18) | MERCURY MOUTH EP Dust Brothers | Junior Boy's Own |
| 16 | NEW | I'M NOT IN LOVE WITH YOU Velvet Jungle
Classy US-style garage | Sony |
| 17 | (17) | ELECTRIC DUB BLUES Babyfux | Skunk |
| 18 | NEW | IT WILL BE ALRIGHT T'Il Disco
Useful cut and paste sample EP | White Label |
| 19 | NEW | SONIC SYSTEM The Diamond
Excellent hypnotic techno | Vivational |
| 20 | (12) | LOST IN AMERICA F Machine | Infectious |

a guide to the most essential new club tunes as featured on 1 in's "essential selection", with peak time broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collated from leading DJs and the following stores: city sounds/flying saucer/black market (London), eastern black underground (Manchester), 2318 greenland (Glasgow), 3 beat (Liverpool), wep (Aberdeen), track (Newcastle), joy for life (Nottingham).

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24	WANT	25	WANT	26	WANT	27	WANT	28	WANT	29	WANT	30	WANT	31	WANT	32	WANT	33	WANT	34	WANT	35	WANT	36	WANT	37	WANT	38	WANT	39	WANT	40	WANT

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hot vinyl

namecheck: brad beatnik @ tim jeffery @ andy beavers @ paul adlett @ ralph tee

tune of the week

spiritual north: 'superman' (white label)

Laurie Anderson's 'O Superman', with its soulless vocal and minimalist beats, always did sound like it had the makings of a thumping club classic and that's exactly what Spiritual North have done with it. Much of the original, including the vocal, is retained with some searing synths spicing it up to create a real pleading groove before a Moby-style "Go" shout sees it go all acidic. A mental tune that's already creating a buzz, this should be huge. **bb**



TEN CITY 'Album Sampler' (Columbia) Byron and the boys are back with this five-track sampler for forthcoming 'Love in a Day' LP. 'When I'm Gone, I'm Gone' is a smooth soul song with a funky swing feel. 'Love in a Day' has a typically classy vocal backed by an unusually restrained mix from the Masters At Work. 'Under You' is beautifully laid-back with a timeless jazz-tinged production. 'Say Something' has that classic Ten City sound and is probably best left for the dancefloor. Last and least, the throwaway 'Joy and Pain' tries too hard to be catchy and bouncy. **ab**

BLUJU BANTON 'Champion' (Charm) Bjuju returns with a menacing ragga/muffin rhythm which proves that this deejay can still cut it up ruff. The snare pulse is uncompromising and the whole groove is definitely a grower. **pa**

ups the speed a couple of notches and collides wobbly acid riffs with a familiar gular effect. Far from subtle, but highly effective. **ab**

INNER CITY 'Share My Life' (Network) A much better song than some of the more recent Inner City releases and it comes in a doublepack of mixes. Soame Park concocts some neatly intertwining piano and Hammond melodies and a great spangly synth noise in the drop outs. The other mixes include a useful troncad-up mix and a more chugging groovy mix that are also worthy of attention. **lj**

303 (303) Not much into on this despite the colourful sleeve design. It's a good-powered, atmospheric house track with big wailing sax-like synths over a fast rhythm. The A-side mix is probably the best with its carefully crafted arrangement whilst the B-side mixes are full of throbbing 303 basslines. **lj**

BEAUTIFUL PEOPLE 'I'm 60s Was 60s' (Continuum US/Can/ConEssential) It's difficult to understand why but there are three 12"s of this Hendrix-sampling tune and ironically the best mix comes on the Import - only on

Continuum. PM Down's kick-back, summing his part of the mix is simply awesome and should be the commercial release without a shadow of a doubt. The remaining grooves contain a plethora of house club mixes but if it's the import that really delivers the goods. Potentially huge. **bb**

BUCCANEER 'Neighbourhood' (Main Street) Young Buccaneer is rare among raga deejays, he can rap in funk. On this light rolling rhythm, the youth delivers his 'pioneer' style vocal with total confidence. He is definitely one to watch. **pa**

THE DUST BROTHERS 'My Mercury Mouth EP' (Junior Boys Own)/JUSTIN WARFIELD 'Take A Little Trip To Planet 9' (WEA) Another fascinating and imaginative EP from the brothers finds them mixing up beautiful electro beats on the title track, gentle electronic dub on 'If You Knew Me I'd Tell You' and - best of the lot - full-on techno hip hop on 'Dust Up Backs'. The brothers also contribute a typically raucous dirty hip hop mix of 'Pick It Up Y'all' on World's single. Mod and funky in all the right places, it has the edge on David Holmes' breezy and swifling mix of 'Live From The Cyprian Bar'. **bb**

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Love Is	Arquivo	Inspire	Get-A'	The Ref	SWEETS	MORE T	No God	Just A	The Rev	MEMA	CARRY	PRAYER	LONG T	DISSIDE	The Misc	SHOOP	LIGHT M	DIGNITY	LEARN O	LAST IN	TU'S STA	WHISKY	25	

Europe's underground invaders

from the sheer pop of holland's doop to the hardcore of germany and the piano anthems of italy, the continent offers the world of dance music, says lewis dene

While the UK's blue-eyed soul boys and computer whiz-kids continue to break down and redefine the boundaries of dance, it's the sound from the European continent which is dominating the dancefloors and - most importantly - the national charts.

When the anonymous Doop single by the Dutch duo of writers and producers Ferry and Gemezki first appeared on the Dutch CNR Imprint label Clubstitute earlier this year, the race was on to license the hit-bound single for the UK. It was widely reported at the time that as many as 25 labels were waving their cheque books to sign up the track.

Cyberbeat outbid the competition and the deal proved a very good investment. The record was a national number one for three weeks culminating in sales of close to 500,000 units, with the added bonus of compilation spin-offs.

Similarly Waterfall, the hypnotic instrumental from Atlantic Ocean which first appeared on the Dutch Pegasus label was hotly pursued. Paul Taylor, of the group Loveland and an A&R scout for Manchester's Eastern Bloc label, was one of the first to realise the potential of the single, even before it managed to accumulate sales of more than 3,000 on import.

After being championed by Radio One's Mark Goodier and imposing a subsequent import ban, the label managed to build up sufficient demand to enable the single to debut at number 22 in the national charts.

"We paid \$1,500 for the single," says Taylor. "That covers the UK and Ireland and any compilation licensing. So far we've sold more than 50,000 copies and the single has appeared on more than a dozen compilations, so we're more than happy with our investment."

Lex van Couverden, owner of Donato International's Pegasus label and producer of the Atlantic Ocean single, is currently working on the follow-up, "Body Motion", due in June, with an album to follow. Eastern Bloc has already secured UK rights for these.

Couverden is quick to attribute the success of the single, and indeed that of many underground European dance records, to a strong initial UK response, especially when sold back to the continent via newly-created UK retailers.

Rumour Records' label manager and A&R scout Oscar Engles agrees, "very often we're able to secure European tracks with the promise of new UK mixes which the label is then able to use in their own territory as a promotional and marketing tool.

A UK remixer's name on the label seems to add extra credibility to the track."

Rumour, which has licensed product from virtually all European territories is a veteran, that lasting international success with the FFI Project, which it sold back to the Italians with the bonus of new remixes.

"On average we tend not to pay more than \$500 to \$1,000 for a track, and try to avoid bidding wars as was the case with Doop. But with that record, even if you'd paid \$10,000, the advances from compilations would pay for it tenfold," says Engles.

Saskia Siegers, who runs the successful Eindhoven-based Dixx, claims 95% of her label's sales are outside the Netherlands, and the UK is one of her largest markets. In recent months, as well as the Doop and Atlantic Ocean singles, Holland has been a source for numerous club hits from the likes of the Goodmen, Jo Bogart, Speedy J, Human Beings and Spook Spook. As Ed van Helzen, A&R and export manager for Rhythm Export says, "The sound of Amsterdam is already the sound of Europe!"

Fresh Fruit and Work, two of Rhythm Export's labels, are currently two of the most respected imprints in Europe, and as has happened in the past to US indie labels such as Strictly Rhythm and Nervous, DJs and clubbers are buying their releases blind, purely on the strength of the label name.

Belgium and Germany have become synonymous with the harder, darker side of dance - from techno to trance with jungle, ambient and acid in between - and their fast, frantic, computer-driven sounds. But Jozef Verbruggen, managing director of Antwerp's KK Records, sees the sound of techno advancing to a new level within the next 12 months - "People will develop a new electronic approach to recording, a very earth-minded feel, where it will seem that no computers are involved because of their capability to create the right environment to be totally in touch with yourself. Music will



datura



speedy j

Chart	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
LOVE IS	4	02																								
Acquire	3	03																								
Incise	2	04																								
Get-A	13	05																								
The Re-	9	06																								
SWEETS	5	07																								
More!	10	08																								
No Got	09																									
Just A	8	10																								
The Re	6	11																								
MMT	7	12																								
CARRY	15	13																								
PLAYR	16	14																								
Long T	15	15																								
Disside	16	16																								
The Mis	11	17																								
Shoop	18	18																								
Light W	12	19																								
Dignity	20	20																								
Lean O	14	21																								
Lost In	22	22																								
TU'STAL	19	23																								
WHAKEY	24	24																								

dj professor



of house and techno - happy acid." Weaver also predicts the rise of gabber - hard, heavy and fast techno set to a frantic 200-beat-per-minute backdrop incorporating speed-up vocal samples. "It's already starting to filter through from Rotterdam. It's the sort of music you'd expect football hooligans to listen to."

Macarthur Dean O'Connor, the UK rep for Eye Q Records' new London office, is clear on what he'd like to see develop: "Collaborations between contrasting musical styles could be a possible solution to the current blinkered fragmentation and pigeonholing we see for too much of now. There may also be a revival in the traditional avant garde attitude towards German electronic music."

Now into its fifth season, the Italo house sound has cornered a niche in the market that has swept from the Mediterranean and spread worldwide. DWA, Irma, Expanded, Flying and Media are the label market leaders, with the latter two establishing UK offices to underline the importance of the domestic market. Expanded, with its DFC and Plastik imprints, DWA and Media have in recent months monopolised the Italian pop charts - in a recent week they held seven of the Top 10 positions.

Media, one of the most prolific Italian labels, has recently secured a UK licensing deal through MCA and has a summer schedule that includes new material from Fies Of Gloom, Patrick Osborne, Black Diamond, R4F and Mass Plastic, as well as product from its established acts the 49ers, DJ Piena, Cappella, DJ Professor and Clubhouse.

Napoli-based Flying has already enjoyed an RM Club Chart topper this year with Black's "Crazy Man" on its UMM underground house label, and has releases from Speedy J, Olga, X-Static and Depression along with US garage artists Co Co Rogers and Danny Pandy planned in the coming months.

be spiritually enlightening," he says.

A psychedelic philosophy perhaps, but one with which Paul Weaver, European buyer of distributor Mo's Music Machine, agrees, believing techno in its basic form has reached a stalemate and is in need of a change of direction. "I think we'll revert back to an acidic sound, only this time it won't be harsh and nasty, but melodic, taking elements from bouncy house. An amalgamation

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SUCH A	MAMA!	ALWAYS	TEARS C	SATURD	I LIVE T	HYMN	DEEP F	EASE M	100% F	PAST T	IN THE	NUMBER	UNDER	ANY T	DREAM	
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SI

1 Go

4	02	Love Is
3	03	AROUND
2	04	Inside
13	05	Get-A
9	06	THE RE
5	07	SWEET
10	08	MORE
09	09	No Go
8	10	JUST A
6	11	THE RE
7	12	When
15	13	CARRY
16	14	PRAYER
15	15	Long T
16	16	DISSON
11	17	The Mic
18	18	SHOOP
12	19	Light N
20	20	DICKEY
14	21	LEAN O
22	22	LUST IN
18	23	Til' Sta
24	24	Whisk
25	25	SUPRA



Imma Records, unlike its rivals, has taken the crucial step of opening an affiliated office in the US, its second largest territory outside the UK. The label, which is currently preparing new album releases by Double Dee, Datura and Jesofunk, predicts a return to songs with real vocals, with even techno becoming lighter and more user-friendly.

This view is echoed by Jan Ekholm, owner of Sweden's Clubvision, who has a similar prophecy. "The next six months will see a return to anthems and uplifting songs. We'll welcome back full-on vocals and say goodbye to downer dubs. We'll go back to stars and say goodbye to faceless acts. We'll again see joy on the dancefloor."

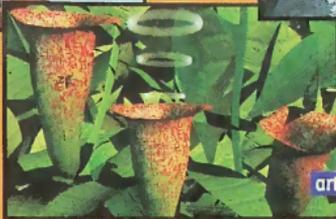
In recent months Ekholm's label has been the source of several underground hits which showed UK labels have been keen to snap up for forthcoming releases. These have included Donna Gilles' "I'm Telling You" by Citybeat; House Of Virginism's update of the Phish II garage anthem "Rushing" by Mr. Diva Convention's "Never Leave You Lonely" by Logic and the label itself issuing Clubland's "Love Strain", with summer releases by Hypemation ("Flow"), Clubland ("Gold Factor") and



diva convention



clubland



artificial intelligence

Soundsources ("Take Me Up 94") yet to be secured.

"I can foresee a trend in the more experimental side of dance taking place," says Dave Ellesmere, international A&R executive for Plastic Head Distribution.

He, like many others, believes there will always be a market for commercial dance, but as it becomes more diluted eventually it can become nothing more than a pop song with a dance beat. Acid house is the perfect example, he says. "Hardcore fans of acid, trance and techno will then be looking more towards music with a cutting edge. The popularity of, say, Warp Records' 'Artificial

Intelligence' series or the new KK Records subsidiary Novo Zambia highlights this shift," says Ellesmere.

This summer the UK's antennae will be fine tuned to all sorts of influences from territories such as Italy, Holland and Germany. Just as Coppelia and Culture Beat were once considered underground, the next generation of European talent is poised to achieve similar mainstream success on these shores.



where are europe's hottest labels? - find out on p12>>>>

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holLaNd

Country file code: 31
dAnce
InteRnatiOnAL
Labels (genres): Dance International; Pogues (discohouse); Strika (discojazz).

Contact: Lex van Coeverden, MD, Lex van Coeverden, A&R.
Address: PO Box 480, 2700 AL Zoetermeer.
Tel: 79.814271
Tel: 79.816839

Forthcoming key releases: Atlantic Ocean - Body Motion; Various - House Force Vol.3.

dJax

Labels (genres): Djax (trap); Djax-Up-Beats (house/techno).
Contact: Saskia Stegans, MD.

Forthcoming key releases: Atlantic Ocean - Body Motion; Various - House Force Vol.3.
Tel: 40.445034
Tel: 40.445037
Forthcoming key releases: Antioquel - Lodge; Storm - The

Art Of Sync; Gene Hunt - Acid Man.

rHYthm

Labels (genres): Rhythm (tribal); Fresh Fruit (house); Work (ambient).
Contact: Peter Dulkenstoot, general manager; Ed van Helden, export/A&R.

Address: Hempelst 8f, 1013 B0 Amsterdam.
Tel: 20.6813411
Tel: 20.6813448

Forthcoming key releases: Goodman; Rene Et Gaston; Jark Prongo; Klatzsch.

Italy

Country file code: 39

dWa
Labels (genres): DWA (house, techno).

Contact: Roberto Zanetti, general manager.
Address: Via Pandolfino 1, 54037 Marina Di Massa.
Tel: 565.762353.
Fax: 565.792359

Forthcoming key releases: Double You - Run To Me; C8 Milton - Hold On; DJ Bobo - Everyday.

eNergy pROductions

Labels (genres): X-Energy (pop dance); D-Vision (garage); Extreme (house/techno); Next

(house); Infiltrate (progressive).
Contact: Boris Rahmand, MD; Alvaro Ugelini, A&R International.
Address: Viale Mazzini 140, 00195 Rome.
Tel: 637.316950/41430
Tel: 637.20842

Forthcoming key releases: Whigfield - Saturday Night (Remix); Jamie Doe - Don't Be Shy.

eXpAnDed

Labels (genres): Expanded (pop dance); DFD (house); Planetika (techno); Progressive (progressive); B4 Beltona (house); Steel Wheel (disco).
Contact: Paulino Nobilio, A&R International.
Address: Via Marconi 67, 40122 Bologna.

Tel: 51.241678
Tel: 51.252082
Forthcoming key releases: Olom With Pete Burns - Sex Drive; Ramirez - Bomba.

fLYing

Labels (genres): Flying (house); UMM (house); UMM Progressive (house/techno); Discoid (pop); Crime Squad (rap).

Contact: Francesco Diana, promotions.
Address: Via Raffaele Ruggiero 146, 80125 Napoli.
Tel: 81.7828278
Tel: 81.7823170;

Forthcoming key releases: Ce Ce Rogers - No Love Lost; Darryl Pandy - Tessie'n Turner.

iRma

Labels (genres): Irma
Cosas (international house); Colypso (disco); Felice (pop/dance); Tancat (house); Absolute Joy (techno); Atmo Music (underground house); Chizzen Music (house); Antimo (house); Kiss In Pause (house); Wheel (garage); Frezzone (house); Terminal (progressive/techno).
Contact: Elisa Molisso, A&R International.

Address: Via Fontanello 28, 40122 Bologna.
Tel: 51.246993
Fax: 51.253787

Forthcoming key releases: Double Dee - Love Nobody; Datura - The 7th Hellification.

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Labels (genres): Media; Underground; Inside; GFB; Bala Degli Angeli; Whore; Heartbeat; Pirella; Arca; Media Italiana (various dance genres).

Contact: Gianfranco Borroloni, general manager; Diego Leoni, MD.
Address: Via Martiri Libertò 277, 25030 Roncellina (Brescia).
Tel: 30.2582353
Tel: 30.2582161

Forthcoming key releases: 4Bers; DJ Pierre; RAF; DJ Professor; More Plastic.

sPaIn

Country file code: 34
BaLayCo y nEgro
Labels (genres): Blanco Y Negro (disco); Basic Mix (techno); Splitter (house); Kongo (techno).
Contact: Felix Bager, International/A&R; Jose Luis Pedros, A&R.
Address: Ampio 14, 08021 Barcelona.
Tel: 3.2007077
Fax: 3.4148003.

Forthcoming key releases: Tony Wilson - Hooked On A Feeling; Coppola - U & Me.

sWeDen

Country file code: 46

eLectriOn
Labels (genres): ClubVision (house).

Contact: Jan Ekholm, MD.
Address: PO Box 7799, 10396 Stockholm.
Tel: 8.6656082.
Fax: 8.6651082

Forthcoming key releases: Clubland - Love Strain; Diva Convention - Never Leave You Lonely; House Of Virginitas - Reaching; Soundsource - Take Me Up '94.

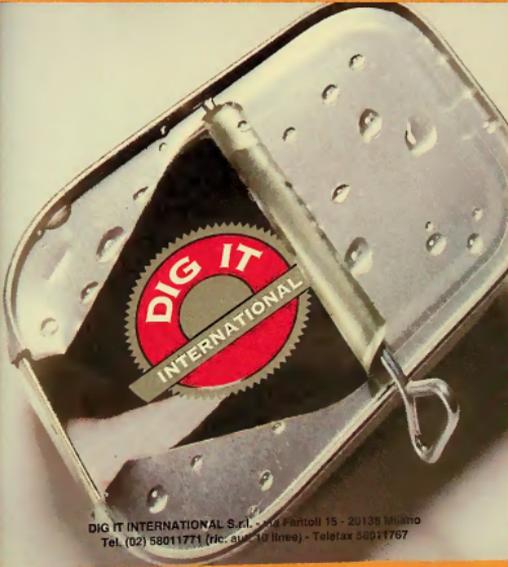
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38	Under	39	AIN'T N
40	DREAM		

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sound

It was dance that pioneered the notion of the bedroom studio, but the UK's top producers and remixers have long since left the bedroom behind.

Spika Sient, who mixed 'Becoming More Like God' by Jah Wobble's Invaders Of The Heart and Brand New Heavies' 'Dream On Dreamer', is currently mixing Massive's new album with Nellee Hooper of Olympic 3. "I'll miss the best room sound I have ever heard," he says. "It's important to be hearing in the studio what you are going to get outside and you definitely need an accurate bass end." Checking the bass pressure is the reason for hitting the switch that takes the mix to the big speakers on the back wall.

Studios with a convincing "club sound", like the Strongroom and Rollover, are naturally popular with the dance fraternity. No particular make of monitor comes out favourite, but several producers specify mega monitors. Any studio in the £400-£1,000 per day bracket which has been used by most big name producers and remixers should fulfil these requirements.

After this, dance starts to impose its own priorities. "I need a mixing desk with plenty of inputs - 48 can be a bit restricting - and mix automation," says Eric Gooden, who produced Melanie Williams' 'All Cried Out' and Joe Roberts' 'Lover' and is a firm fan of the Strongroom.

Many of the inputs will carry samples played by a sequencer and never committed to multi-track tape. Paul Gotei, who recommends Rollover in NW10, likes to have "plenty of sampling time" and Pete Parsons, who worked on DJ Crystal and Spiritual Awa of Montoie, likes to see "lots of Akai samplers", which have 10 outputs each.

Next on the priority list is a large choice of keyboards, especially old analogue synthesizers. Errol Henry, who has recently produced Richard Davies of Inimate Studio,

the rise of the dance producer and remixer has led to the growth of a whole sector of recording studios dedicated to dance, reports sarah davis

pretty standard and those who can afford it prefer moving ladder systems like SSL and Neve.

All this sounds a bit expensive - and it is. As a result, the "budget" studio has largely been replaced by home set-ups. Richard Russell, A&R manager at XL, says, "Acts either have the equipment they need to record at home already, or buy it with the money we give them."

Increasingly, tracks are mastered entirely on home set-ups. It's only worth going to a studio in search of greatly improved circumstances and that means going for the mid-range price bracket or above. Dance works to tight budgets in most cases, so speed of operation is important. Good maintenance and good assistants are appreciated by producers and mixers in a hurry.

Steve Anderson of Brothers in Rhythm says, "A dance producer needs the best engineers and the best production assistants. As a producer, Sam West is the studio I choose for big company work. It has state-of-the-art gear and I have been working with Paul Wright the engineer for five years."

Paul Gotei adds, "The studio must understand the mentality of dance. If anything breaks down, it has to be replaced right away."

You may argue that any capable studio could meet these needs, but Positiva A&R manager Dave Lambert

says, "The better the sound source you create, the easier it is to mix. We try to buy original kit, even where thousands of samples of it are already flying around."

A sample of a Moog doesn't really sound like a Moog.

Lol of the Drum Club likes the range of analogue keyboards at Butterfly. "They have an Oscar, an OBx, Junos and a Roland TB303, which is really important to the trancey stuff we do, and they have lots of the latest gear like JBDDOs," he says.

Add some tracks on tape and the desk starts to get crowded. Mix automation of some kind is

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effects

drum club



schizophrenic: mixing desks and samplers need to be as big and whizzy on features as possible and SSL and Aval respectively are mighty forces in those fields.

The favourite keyboards and outboard units, on the other hand, have usually been out of production for 10 years and vintage Japanese gear is now as highly sought-after as Moog, Oberheim or Eventide. Direct-to-disk recording is becoming more popular. It behaves just like a digital tape machine, but gives instant access to any cue point on the track and allows unlimited takes of any performance, subject to spare disk space. The Mac-based SoundTools and ProTools packages are firmly established, though alternatives are emerging.

Chris Thomas mixed the Ministry of Sound album with Paul Oakenfold at the Solon Corporation. Hard disk recording was an essential part of the project. "We used a Mac with ProTools, mixing and fading between two decks to give continuous music for an hour and looping portions of the sound. Hard disk made it all a lot simpler," he says. "Direct-to-disk is really useful for recording vocals: you can do take after take, copy or move bits, or tune them a fraction."

ProTools is a four-track system; eight-track packages are available like the Roland, used by Erol Henry at

says there are other reasons for choosing a specialist. "The in-house engineer in a mainstream studio might not have the loops or bassy sounds that you want," he explains. "A dance act may well go into the studio and ask for sounds from certain tracks. In dance studios the engineers will have them on hard disk or be familiar enough with current club hits to know where to find them."

The equipment needs of a studio which focuses on dance are strangely



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strongroom

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Steve Anderson says, "This is the future - total control, no tape, although I always like a little mix of classic stuff and contemporary sounds. Digital tape machines will become redundant but analogue tape plus digital control like Cubase Audio is the killer combo. At any studio on the cutting edge this is happening already."

Planet 4 must be right on the tip of the blade: a Mac Quadra 800 runs Cubase Audio sequencing and disk recording and gives full editing of the three S1000s. Only mix automation is handled separately.

Will we soon be clicking on a single icon to access all the raw sounds, the multi-track arrangement, the finished mixes and the invoice from the studio?

It could happen, but Andy Throup of Secret Life is sceptical. "It's good to keep everything open for a while, but I like to stop it all on 48-track eventually. Then you don't have to go through the rigmarole of sitting up all your Mics gear again. After all, technology is only shortcuts to help your inspiration."

word is... where the top names go

THE ARTIST: ANDY THROUP, (Secret Life). Studio: STRONGROOM

(contact: Jane Hollaway, 079 729 6965). "The Strongroom has great monitoring - you can track it up and get a really good club sound. It's well-equipped and it has good assistants. Pool tables are an important factor in choice of studio and, though the Strongroom does well, Maison Rouge wins there!"

THE ENGINEER: ROGER LYONS (Lundip). Studio: PLANET 4 (contact: Jamie Abbott, 0061 834 4406). "I can't stress too strongly how excellent this room sounds. It was designed by Roger Quastad and so was the monitoring, which is great for dance because it has a 21-inch sub-bass unit."

THE PRODUCER: TOM FREDERIKSE (DREAM albums/singles) Studio: MATRIX (contact: Nigel Friedo, 071 580 9956). "I like Matrix because of all the outboard - give me toys and more toys! On a dance track almost everything might have effects on it and I like the old, weird stuff like vocoders and Space Station. They have a cool mix of the old and new."

It's well-equipped and it has good assistants. Pool tables are an important factor in choice of studio and, though the Strongroom does well, Maison Rouge wins there!"

THE MIXER: OLIVE GIBONS (Grace Jones Show To The Rhythm). Studio: SUIVS WEST

(contact: Lela Waddler, 071 229 0259). "The equipment at Sams West is state of the art and it definitely helps my sound. I can handle pretty much any project, major or indie, there. The staff are really good, and the kitchen is great!"

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east

If your view of Middle Eastern music is all snake charmers and belly dancers, then think again. For the Middle East, according to exporters, is primed to be the next place to succumb to house and trance.

"I would say that the market there represents about 10% of our total shipping, and it's growing all the time," says Richard Lehana, managing director of exporter Impetal Music. "The political environment is calmer than it was. And while they seem to like a more commercial sound, recently they also appear to have got more into the underground."

Impetal Music should know. Formed in September 1993 by Lehana and Kelly Dudley, it now exports dance music to house labels worldwide, ranging from Germany - where the prevailing trends are trance, hard house and techno - to Beirut's less informed clubs. Impetal is not alone: as dance has grown and become a precious commodity, so companies have sprung up to meet its ever-changing needs. And as it now comprises a glut of different house styles, most companies are reluctant to specialise in specific sounds.

"Because our customers are based worldwide and they like so many different forms of dance, we have to supply them with the full range of what they want," says Danny Thomas, head of Lightning's dance division (which handles the labels Cleveland City, Junior Boy's Own, Pulse



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ter promise

distribution update

music crosses all cultural barriers – and dance is no exception as house and trance set their sights on the middle east as the next growth area. by paul mardles

8. Champion, Mushroom, Network, Rising High, Stress and WARP). Lightning exports to the Far East, Belgium and Italy among others.

Meanwhile, Lasgo dance buyer Martin Clanch testifies to the fact that the company's UK dance exports to the US are growing. "For example, The Grid, on Deconstruction, are currently big on export with demand centred on the East Coast."

All this activity means dance exporters have to be dance aficionados. Lenane says, "Our staff are very knowledgeable with a solid dance background – I'm a DJ, for example. But some of our competitors aren't as knowledgeable as they should be. This industry is so fast moving you have to keep on

top. Basically, we don't want to be caught distributing crap."

Matt Hazelden buyer of distributor Sub-Level, agrees. "You've got to know what's going to sell. And you've got to be very efficient because you can get caught holding product. If the deliveries are late then you're in trouble because you can't sell them."

Alternatively, there's the Global Exports approach, which is to ignore the British market. The company, which, uniquely, exports nothing but dance, believes most UK product "has very little potential abroad."

Sales manager Giles Goodman says, "Importers will buy more because UK dance music has got a bigger market [for underground product] outside the country. Records such as Sub Sub's 'Ain't No Love (Ain't No Use)' do well on a rail of a 10 but the sort of record you find in Cool Cuts is going to do better overseas."

However, our continental counterparts aren't one homogenous group. Spain, for example, tends to get its kicks from 2 Unlimited while others like Holland have more specialist tastes. "I think it is to do with the club scene," says Peter Duykroost of Dutch company Rhythm, which exports labels such as Djax and Its Own Fresh Fruit and Work. "We are more open minded than we used to be. The happy club sound, mixed with trance, is the big sound now."

Belgium's club scene, it would seem, is increasingly eclectic too. "It's becoming more sophisticated," says Play It Again Sam's international manager Olli Kopf. "It's certainly not as hardcore as it was, although there still are hardcore clubs." But regardless of the country and the nature of the sound, it is the inevitable limited

life-span of vinyl releases that currently poses a problem for distributors. "The demand is there but dance 12 inches are quickly disposable," says Kopf.

Gary Vandennussche, whose London company Empira Imports dance product, says, "The markets for vinyl and CD are strongly divided. Our market isn't interested in CDs at all – they just want dance 12 inches. Margins are tighter on vinyl, so we're struggling to keep it going."

Distributors and import/exporters may not get rich quick in the current market but while vinyl volumes are healthy, they will continue to survive quite happily

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winy! : demand

dance records are keeping vinyl pressing alive and manufacturers appreciate the demands of fast turnaround on club tracks, but are labels' needs becoming too unrealistic? sarah davis reports

Today's too late, we want it yesterday! This is a familiar cry to vinyl manufacturers who service the dance industry, but they appreciate that quick manufacturing turnaround on club records is absolutely vital to success - even a few days delay can kill a track in its tracks.

Dance music is currently keeping vinyl pressing alive by providing more than 30% of pressing plants' output. The average turnaround time for a first order is five days while a re-pressing usually takes about three. Although manufacturers are geared to providing the fastest turnaround possible, they still sometimes believe that labels can be unrealistic in the amount of time they allow for the product to be finished.

Suburban Base managing director Don Donnelly presents the label view: "We try not to pressure manufacturers to get things done amazingly quickly but if someone promises something on a certain day we expect it to be there. You don't want a call from a

distributor asking where it is. Usually we need product on a Wednesday so it can get to the shops for a Monday release."

Manufacturer ASL now handles Suburban Base and its sister labels Free Tree and Break Down, along with others including Guerrilla, 23rd Precinct, Limbo and

andy kyle



Network. Mai Gale, ASL's general manager says, "Some labels are well organised - Sub Base being one. But often they react to events rather than setting up an agenda."

Delays are often caused by factors outside the manufacturer's control. The vinyl process involves assembling a lot of different product components and problems arise if all the parts don't arrive at the right place at the same time. For example, headaches are caused if sleeves turn up before labels. Gale adds: "We still often get left to make up the pace and meet the same deadline."

Sound quality is also a crucial concern. Lee Glover,

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dan donnelly

who handles production for Cleveland City Records, says, "It's a permanent problem trying to recreate the finished studio sound. We wrap around between different manufacturers for that reason."

And according to Nick Gordon Brown, Stress Audio label manager, "Unless a cut is crystal clear a club play will show up its faults. It must be loud — like American 12-inch discs which seem to have better cuts."

Direct metal mastering gets fewer complaints from DUs, but it is expensive. Coloured vinyl, heavy vinyl, laser etched discs, shaped discs and picture discs are some of the variations that manufacturers are frequently asked for. None are difficult to produce, although some take a little more ingenuity than others.

Cleveland City asked Adrenalin to press Tony Di Bart's number one hit "The Real Thing" on a multi-colour combination, with red vinyl, matching record to label and label to sleeve. ASL produced 2,000 records for Raveb which had a picture disc on one side and no label on the other, a process which can cause the press to clog up.

Most pressing plants have found heavy vinyl popular recently. DUs like it as the weight makes the records feel like US imports, records from the UK. Sue Adrenalin managing director Sue O'Neill says, "That's one of the reasons the 10 inch is so popular — it feels heavier because two inches has been lopped off!"

Although the black vinyl 12 inch

has been Orlake's most popular request recently from labels such as Brute and Invisible Records, the company has also handled orders for picture discs. Mike Carey, sales and marketing director, cautions, "There are occasional problems on picture discs — if there are a lot of fine lines on the picture, the grooves on the disc interfere with them giving a Newton Ring effect. You have to persuade people not to have fine lines!"

Damont has one of the few presses that produces large centre holes for juke boxes. Andy Kyle, general manager, says, "Only had 10,000 copies of

"Doop" cut on that" All manufacturers produce small runs for DUs or small labels and orders can range from a few hundred to a thousand records.

Understandably, regular, large customers get priority over very small orders or one-offs, so many smaller or specialist labels are now following the example of companies like Stappin Out, Clubscene and Formation and employing backers to cut out the time spent dealing with manufacturers.

A To Z and CBA handle a lot of business for smaller labels and they deal with most of the main vinyl manufacturers including Orlake, Damont and ASL. The high volume of units they order ensures a very good service.

Steve Pryor, who handles CBA's sales production, says all the labels need to do is to deliver the master DAT and artwork to CBA which then takes responsibility for overseeing the whole pressing process. This includes free delivery to a distributor, if required.

Manufacturers now know what it takes to provide the kind of service that makes life easier for their dance label customers.

While they are kept on their toes by lightning turnaround times, requests for weird and wonderful coloured vinyl and shaped picture discs, are better catered for than ever before.



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Records, Movin Melodies
Production "Ethics EP".

Such A	25	MARK	26	MARK	27	ALWAYS	28	TEARS	29	SATUR	30	1 LIKE T	31	HYMN	32	DEEP F	33	EAST	34	100%	35	PAST T	36	IN THE	37	NUMBER	38	UNDER	39	ANY T	40	DREAM	CHIN. PRODU	BASED ON A
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U & ME
BRAND NEW MIXES
12" • MC • CD • REMIX PICTURE CD
TAKEN FROM: THE GOLD ALBUM "U GOT 2 KNOW"

WU TANG CLAN

beats

& pieces

DJ Coeser (aka Chris Ryder) has left Kiss 100 FM due to ill health and family problems. Station MD Gordon McNamee says: "We wish him a speedy recovery and look forward to discussing projects with him on his return to fitness." ... Coldcut have left Arista after just eight months and one album Philosophy but the departure seems to have invigorated the band (pictured) rather than depressed them. A new album, under the guise DJ Food, is on the way. Entitled 'Jazz Brakes' it goes back to the group's more adventurous funky beginnings and is mainly instrumental. Expect it in June... Leeds-based pioneering club Soundclash is no more. The organisers of the regular events, which saw a fusion of dub and techno DJs, have decided to stop while the going's good. But they promise that they will return with a new club in the city on June 3 with Drome as guests... Transcend The Boundaries is a night of dance music and fashion at the Forum, London, on Monday (30) in aid of the former Yugoslavia. Guests include Paul Oakenfold, Nicky Holloway and Princess Julia with celebrity model designs by John Richmond, Vivienne Westwood and Red Or Dead, among others...ID magazine is heading to



Madrid in Spain on June 3 for a mega night of Xenon featuring Farley & Heller, Pedro Del Moral, Jave Perra and DJ Spock. Coll Bud on 071-602 8566 for details...The Plink Plink label is back in action in mid-June with a six-tracker from Mantra entitled 'In R' and a Magolan album called 'Machines' in June. A couple of new labels are also in the pipeline and even better news is that the infamous The Drop parties are returning in June...Making a rare appearance at The Ministry Of Sound in London on Sunday(29) are The Beloved, with DJs including Johnnie D, Graeme Park and KCC...This weekend's University of Sussex Student Union Carnival features a host of dance acts including Galliano, Urban Species, Incognito, Corduary, Mather Earth, McKoy, Loop Guru, Dub Syndicate, African Headcharge and Jah Wobble...Arthur Baker is back on the scene with a production credit for Brooklyn Funk Essentials' new single 'The Creator Has A Masterplan' on Dorado, which is out next week...Not content with having just a record label and a music publishing company, Esoteric Records is now starting a management offshoot for DJs, remixers, producers and vocalists. It's run by Nicola Cairncross who can be contacted on 071-221 1579...AND THE BEAT GOES ON



Featuring "wu tang clan"
out 30th may · 12 inch · mc · cd
2nd cd with "weak" & "im so into you"
out 6th June

MELANIE WILLIAMS
EVERYDAY THANG
MAY 31ST. CD. CASSETTE. 12"
FEATURING MIXES BY FRANKIE KNUCKLES,
SWEET MERCY & JULES & SKINS
COLUMBIA

...latest
PRS organising special talk on dance music at Black Horse pub, 6 Rannbone Place, London on June 7...
Sascha is not playing Virtual World Bench Party in St Austell on May 28 despite ads to the contrary...
Cleveland City tour begins at Equinox, London on May 30 featuring Paul Oakenfold, Boy George, Judge Jules, Si and Scott with PAS from Secret Lie and Tony Di Bart...

1	CO	4	02	LOVE IS	13	05	GET-A-
2	CO	3	03	AROUND	14	06	THE RE
3	CO	2	04	INSIDE	15	07	SWEETS
4	CO	1	05	GET-A-	16	08	More
5	CO	0	06	THE RE	17	09	No Co
6	CO	0	07	SWEETS	18	10	JUST A
7	CO	0	08	More	19	11	THE RE
8	CO	0	09	No Co	20	12	Mmm
9	CO	0	10	JUST A	21	13	Carey
10	CO	0	11	THE RE	22	14	PRAYER
11	CO	0	12	Mmm	23	15	LONG
12	CO	0	13	Carey	24	16	DISSON
13	CO	0	14	PRAYER	25	17	The Mo
14	CO	0	15	LONG	26	18	SHOOP
15	CO	0	16	DISSON	27	19	Light F
16	CO	0	17	The Mo	28	20	DICKIT
17	CO	0	18	SHOOP	29	21	LEAN O
18	CO	0	19	Light F	30	22	LAST IN
19	CO	0	20	DICKIT	31	23	Tu. Str
20	CO	0	21	LEAN O	32	24	WYAT
21	CO	0	22	LAST IN			
22	CO	0	23	Tu. Str			
23	CO	0	24	WYAT			

25	SUCH A PHANTASY EP	The Time Fellowship	Intrepid, Arizona
26	MAVIA SAO	Cacahua Ancestral	Chico
27	ALWAYS	Excuse	Mexico
28	KEYS OF THE DRAGON	Brace Ensemble	EMI
29	SATURDAY NIGHT PARTY	Saturday Night Party	CLEVELAND CITY BEATS
30	I LIKE TO MOVE IT	Rea 2 (Rea, featuring The Mad Stuntmen)	FORUM
31	HYMNI	Moon	Mexico
32	DEEP FOREST	Deep Forest	COLOSIA
33	EASE MY MIND	Abstract Development	COLOSIA
34	100% PURE LOVE	Central Waves	AMM
35	PAST THE MISSION	Tori Amos	East West
36	IN THE NAVY - 1994 BRANIKS	Visual Pleas	BULLWINKA
37	NUMBER ONE	EVC	MCA
38	UNDER THE BRIDGE	Red Hot Chili Peppers	WARNER BROS.
39	AIN'T NOTHING LIKE THE REAL THING	MercyMe, Donnan & Ewan (New)	London
40	DREAMS	The Dreamcast	ISLAND

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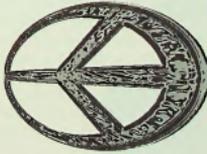

HOT
OUT THIS WEEK

- **PAST THE MISSION - (EAST WEST)**
TORI AMOS
 - **THE ROLLERCOASTER EP - (EAST WEST)**
EVERYTHING BUT THE GIRL (BLANCO Y NEGRO)
 - **THE SWAMP THING - (DECONSTRUCTION)**
THE GRID
 - **SINCE I DON'T HAVE YOU - (GEMMA)**
GUNS N' ROSES
 - **CRAZY - (COLUMBIA)**
JULIO INGLESIAS
 - **NOBODY - (COOLTEMPO)**
SHARA NELSON
 - **TAKE IT BACK - (EMI)**
PHIL FLOYD
 - **THE SISTERS EP - (ISLAND)**
PULP
 - **CRASH! BOOM! BANG! - (EMI)**
ROXETTE
 - **BEGGIN' TO BE WRITTEN - (BELL/ARISTA)**
WORLDS APART
- 10 HOT HITS TIPPED TO CHART NEXT WEEK

23	25	ELEGANT SWIMMING	M Point	DISTRIBUTION
24	26	TOMI BRONXON	Toni Bronxon	ARCA/LEFRA
25	27	THE DEMENTIVE SHINON AND GUGLIEMINI	Shinon And Gugliemini	COLOSIA
26	28	GREATEST HITS	Open	REARHOUSE
27	29	BACK TO FRONT	Laura Road	MAYSON
28	30	NEVERMIND	NIHAMA	EMIN
29	31	Pop! - The First 20 Hits	Enlace	MIRI
30	32	The Hits 2	Planet	PLANET POK
31	33	STARS	Sunny Rio	East West
32	34	CRASH! BOOM! BANG!	Roxette	EMI
33	35	Far From Home	Theoric	WIKON
34	36	The Best Of Rod Stewart	Rod Stewart	WARNER BROS.
35	37	BROTHER SISTER	The Based New Hearts	ARCA/LEFRA
36	38	SHEPHERD MOONS	Enya	WEA
37	39	Very Best Of The Bee Gees	Bee Gees	PHONO
38	40	THE IMMIGRANTE COLLECTION	Mexico	SAR

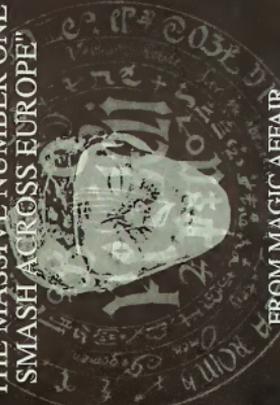
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CAPPELLA
OUT JUNE 6th
ANOTHER SMASH HIT!



U & ME
BRAND NEW MIXES
12" . MC . CD . REMIX PICTURE CD
TAKEN FROM THE GOLD ALBUM 'U GOT 2 KNOW'

OMEN III
"THE MASSIVE NUMBER ONE
SMASH ACROSS EUROPE"



FROM MAGIC AFFAIR
AVAILABLE ON 12" . CD . TC . AND 7" 



COMPUTER CONSOLES

This	Last	Title	Formats	Label	11	7	JURASSIC PARK	AG PC AA OT	Ocean
1	3	CANNON FODDER	AG	Virgin	12	14	CHAMP MANAGER COMP	AG PC	Domark
2	1	SIM CITY 2000	PC AP	Maxis/Mindscape	13	12	BATTLE ISLE 2	PC OT	Blue Byte
3	8	MAN UTD LEAGUE CHAMPS	AG	Krisalis	14	15	RYDER CUP GOLF	PC AA	Ocean
4	5	PREMIER MANAGER 2	AG	Gremlin Graphics	15	11	HEIMDALL 2	AG	Core Design
5	4	BENEATH A STEEL SKY	AG PC	Virgin	16	13	F14 FLEET DEFENDER	PC	Microprose
6	2	FRONTIER: ELITE 2	ST AG PC	Gametek	17	17	FORMULA 1 GRAND PRIX	ST AG PC	Microprose
7	NE	PACIFIC STRIKE	PC	Electronic Arts	18	19	CHAMP. MANAGER ITALIA	AG PC	Domark
8	6	SKIDMARKS	AG OT	Acid Software	19	12	MICROSOFT FLIGHT SIM... V5	PC	Microsoft
9	10	THE SETTLERS	AG	Blue Byte	20	23	UF: ENEMY UNKNOWN	PC OT	Microprose
10	9	SENSIBLE SOCCER 92/93	ST AG	Renegade/Mindscape	Source: <i>ELSPA</i>				

COUNTRY

This	Last	Title	Artist	Label	11	10	MOONLIGHT BECOMES YOU	Willie Nelson	Columbia 4759452 (SM)
1	1	IN PIECES	Garth Brooks	Liberty CDEST 2212 (E)	12	11	CRONIN	Anne Murray	Capitol CDEM 3672 (E)
2	3	INGENUITY	KD Lang	Sire 7599260402 (W)	13	12	ABSOLUTE TORCH AND TWANG	kd lang and The Reclines	Sire 9258772 (W)
3	2	MY LIFE	Isis De Ment	Warner Brothers 5392454932 (W)	14	15	COME ON COME ON	Myrta Chapin Carpenter	Columbia 4718982 (SM)
4	-	WHEN LOVE FINDS YOU	Vince Gill	MCA MCD 10178 (BMG)	15	13	SHADOWLAND	kd lang	Warner Bros 9257242 (SM)
5	4	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 702 (P)	16	-	THIS IS ME	Randy Travis	Warner Brothers 3362455014 (W)
6	4	NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)	17	14	EVEN COWGIRLS GET THE BLUES	kd lang	Sire 9362454332 (W)
7	6	ROPIH'N THE WIND	Garth Brooks	Capitol CDEST 2142 (E)	18	19	I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
8	5	THE WAY THAT I AM	Marina McBride	RCA 74321192292 (BMG)	19	18	OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)
9	9	THE CHASE	Garth Brooks	Liberty CDEST 2194 (E)	20	16	GREIVIOUS ANGEL/GP	Gram Parsons	Warner Brothers WB 9251082 (W)
10	8	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)	© C.I.N.				

SPOKEN WORD

This	Last	Title	Artist	Label	11	14	GOIN SHOW CLASSICS: YOU CAN'T GET THE	Original Radio Cast	BBC ZBBC 1513 (P)
1	1	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LFP 7742 (E)	12	RE	ROUND ON THE HORNE	Original Radio Cast <th>BBC ZBBC 10010 (P)</th>	BBC ZBBC 10010 (P)
2	NEW	BRAVO TWO ZERO	Andy McNab	PolyGram TV 5222004 (F)	13	NEW	WOMAN'S HOUR SHORT STORIES	Original Cast Recording <th>BBC ZBBC 1145 (P)</th>	BBC ZBBC 1145 (P)
3	5	SOMEONE WHO WAS	Brian Johnston	Speaking Volumes 5183224 (F)	14	4	THE FURTHER AWAY... ANIMALS OF FARTHING	Original Radio Cast <th>BBC YBBC 1513 (P)</th>	BBC YBBC 1513 (P)
4	2	RED DWARF: INFINITY WELCOMES CAREFUL	Chris Barrie	Laughing Stock LAFFC 14 (P)	15	7	MURDER AT THE VICARAGE	Original Radio Cast <th>BBC ZBBC 1545 (P)</th>	BBC ZBBC 1545 (P)
5	3	DAD'S ARMY 4	Original TV Cast	BBC ZBBC 1533 (P)	16	NEW	GOIN SHOW CLASSICS	The Goons <th>BBC ZBBC 10017 (P)</th>	BBC ZBBC 10017 (P)
6	RE	CLASSIC CONNOLLY - IN WORDS & MUSIC	Connolly	Speaking Volumes 5185654 (F)	17	NEW	FAMILY TOWERS	Original Cast Recording <th>BBC ZBBC 1006 (P)</th>	BBC ZBBC 1006 (P)
7	NEW	THE BEAN TAPES	Tony Bean	BBC ZBBC 1594 (P)	18	RE	THE NAVY LARK	Original Radio Cast <th>BBC ZBBC 1006 (P)</th>	BBC ZBBC 1006 (P)
8	10	NEWS HUDDLES	Original Radio Cast	BBC ZBBC 1520 (P)	19	15	A PORTION OF...	Jethro	Speaking Volumes 5189434 (F)
9	6	WORDS OF TONY HANCOCK	Tony Hancock	Speaking Volumes 8208954 (F)	20	NEW	THE RAVEN AT THE GATE	Derek Jacobi	Listen For Pleasure LFP 7787 (E)
10	NEW	THE WIND IN THE WILLOWS	Alan Bennett	BBC ZBBC 1513 (P)	© C.I.N.				

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	11	1	3	STACKED UP	Senser	Ultimate TOPPCD 018 (RTM/P)
1	NEW	I DON'T HAVE TO SAY I LOVE ME	Mash!	Reed CORCAE 37 (SRD)	2	NEW	1	FEAR, EMPTINESS, DESPAIR	Napalm Death	Earache MO5H 190CD (V)
2	2	JULIE EP	Leveriers	Chino WKCDD 2042 (P)	3	2	3	ANARCHY	Chumbawamba	One Little Indian TPLP 46CD (P)
3	1	7 THE MOST BEAUTIFUL GIRL...	(Symbol)	NPC NPG 60155 (GRP/7B)	4	NEW	1	THE WHITE BIRCH	Codice	Sub Pop SP 166A (SRD)
4	5	3 ALWAYS	Erasure	Mute COMUTE 152 (RTM/P)	5	3	7	GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CRECD 146 (P)
5	NEW	1 HEADACHE	Frank Black	4AD BADD 4007CD (RTM/P)	6	7	7	TAKE DIS	Credit To The Nation	World Service RTD 1571742 (V)
6	NEW	1 DELICIOUS	Sleazeb	Indolent SLEEP 003CD (V)	7	NEW	1	NOVA MOB	Novo Mob	World Service RTD 1571742 (V)
7	NEW	1 THEME FROM BUBBLEMAN	Bubbleman	Stress 12STR 41 (P)	8	5	4	LET LOVE IN	Nick Cave & The Bad Seeds	Mute COMSTUM 123 (RTM/P)
8	5	9 SUPERCONIC	Oasis	Creation CRESCD 176 (V)	9	8	44	DEBUT	Bjork	One Little Indian TPLP 31CD (P)
9	8	SON OF A GUN	JX	Internal IDC 5 (RTM/P)	10	6	5	LIVE THROUGH THIS	Hole	City Slang EFA 04392 (RTM/P)
10	NEW	1 LOVE STRAIN 94	Clubland	Clubvision CLUBSA 010 (V)	11	4	2	X-CAN 41	X-C-INC	Transglobal KCM 402 (SRM/V)
11	7	2 LIKE A REFUGEE	Numan & Dada/Dang	The Record Label SP/NO 1 (P)	12	9	2	ST3	Salt Tank	Internal UEDC 11 (RTM/P)
12	NEW	1 DOG-TRIBE	Fun-Da-Mental	Nation NAT 22CD (RTM/P)	13	13	4	DUN-YA	Loop Guru	Nation NATCD 31 (RTM/P)
13	5	2 SOWING THE SEEDS OF HATRED	Credit To The Nation	One Little Indian 134 TP/CD (P)	14	10	4	RUNALOGUE EP	Hardfloor	Harthouse HHSPEC 0202 (RTM/P)
14	8	3 BASS CADET EP	Autotech	Warp WAP 44CD (RTM/P)	15	19	5	TALKING TIMBUKTU	Ali Farka Touré/Ry Cooder	World Circuit WCD 040 (P)
15	10	4 FOREVER AND A DAY	Brothers in Rhythm	Stress CDSTR 36 (P)	16	17	3	U GOT 2 KNOW	Cappella	Internal CAPCD 1 (RTM/P)
16	14	7 POWER OF LOVE	G-Tex	Stovain' STOAT 002CD (RTM/P)	17	RE	1	UP TO OUR HEELS	Charlatans	Beggars Banquet BBQCD 141 (RTM/P)
17	6	3 UNIFORM	Inspirat Carpets	Cow DUNG 26CD (RTM/P)	18	18	3	DUBNOBASSWITIMYHEADMAN	Underworld	Junior Boy's Own JBQCD 1 (RTM/P)
18	9	6 HELICOPTER TUNE	Deep Blue	Moving Shadow SHADWW 41 (SRD)	19	14	10	SELECTED AMBIENT WORKS VOL II	Apex Twin	Warp WARP CD 21 (RTM/P)
19	13	2 REFORM EP	Higher Intelligence...	Beyond MACD 2 (P)	20	16	2	SANTA MONICA '72	David Bowie	Golden Years GY 002 (P)
20	4	2 ETHICS EP	Movin' Melodies	Effective EFF 012CD (P)	© C.I.N.					

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	11	1	3	STACKED UP	Senser	Ultimate TOPPCD 018 (RTM/P)
1	1	3	STACKED UP	Senser	Ultimate TOPPCD 018 (RTM/P)					
2	NEW	1	FEAR, EMPTINESS, DESPAIR	Napalm Death	Earache MO5H 190CD (V)					
3	2	3	ANARCHY	Chumbawamba	One Little Indian TPLP 46CD (P)					
4	NEW	1	THE WHITE BIRCH	Codice	Sub Pop SP 166A (SRD)					
5	3	7	GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CRECD 146 (P)					
6	7	7	TAKE DIS	Credit To The Nation	World Service RTD 1571742 (V)					
7	NEW	1	NOVA MOB	Novo Mob	World Service RTD 1571742 (V)					
8	5	4	LET LOVE IN	Nick Cave & The Bad Seeds	Mute COMSTUM 123 (RTM/P)					
9	8	44	DEBUT	Bjork	One Little Indian TPLP 31CD (P)					
10	6	5	LIVE THROUGH THIS	Hole	City Slang EFA 04392 (RTM/P)					
11	4	2	X-CAN 41	X-C-INC	Transglobal KCM 402 (SRM/V)					
12	9	2	ST3	Salt Tank	Internal UEDC 11 (RTM/P)					
13	13	4	DUN-YA	Loop Guru	Nation NATCD 31 (RTM/P)					
14	10	4	RUNALOGUE EP	Hardfloor	Harthouse HHSPEC 0202 (RTM/P)					
15	19	5	TALKING TIMBUKTU	Ali Farka Touré/Ry Cooder	World Circuit WCD 040 (P)					
16	17	3	U GOT 2 KNOW	Cappella	Internal CAPCD 1 (RTM/P)					
17	RE	1	UP TO OUR HEELS	Charlatans	Beggars Banquet BBQCD 141 (RTM/P)					
18	18	3	DUBNOBASSWITIMYHEADMAN	Underworld	Junior Boy's Own JBQCD 1 (RTM/P)					
19	14	10	SELECTED AMBIENT WORKS VOL II	Apex Twin	Warp WARP CD 21 (RTM/P)					
20	16	2	SANTA MONICA '72	David Bowie	Golden Years GY 002 (P)					



debut single **someday** from the forthcoming album
someh'n' to talk about
 by the man behind the beat of simply red

got and the heart of gold
 featuring carroll thompson
 out next week on 6th June

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AIRPLAY

THE OFFICIAL
music week
CHARTS
28 MAY 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadband; CNFM; Capital FM; Central FM; Children Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; North FM; Fox FM; GWR FM; Hallam FM; Hereward; Invicta FM; Lincs FM; MFM 1034 & 971; Mercury; Metro FM; Moray Fm; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; Swansea Sound; TFM; Tay, The Pulse; Trent; Viking FM; West Sound; Wyvern.

THIS REPRESENTS
AROUND 84.97% OF
POP RADIO LISTENING
IN THE UK

Pos	Title	Artist (Label)	Last week's IFM Playlist	Station with most plays
1	THE MOST BEAUTIFUL GIRL IN THE WORLD	Prince (PSP)	P	Red Rose Rock FM
2	SWEETS FOR MY SWEET	CJ Lewis (Black Market Inc.)	P	MFM 1034 & 971
3	THE REAL THING	Tony D. Best (Cleveland Clz)	P	Red Rose Rock FM
4	LEAN ON ME	Michael Bolton (Columbia)	A	Red Rose Rock FM
5	ALWAYS	Grassie (Mute)	P	Red Rose Rock FM
6	LOVE IS ALL AROUND	Wet Wet Wet (Precisus)	P	Essex
7	I'LL STAND BY YOU	The Pretenders (WEA)	P	Red Rose Rock FM
8	JUST A STEP FROM HEAVEN	Eternal (EMI)	A	Red Rose Rock FM
9	AIN'T NOTHING LIKE THE REAL THING	Merci Brown & John-John (A)	A	Red Rose Rock FM
10	AROUND THE WORLD	East 17 (London)	A	Red Rose Rock FM
11	DEDICATED TO THE ONE I LOVE	Boy McLean (Bellona)	A	Power FM
12	PRAYER FOR THE DYING	Seal (ZTT)	A	Aire FM
13	DREAMS	The Cranberries (Globe)	A	Aire FM
14	MMM MMM MMM MMM	Crush Test Unit (RCA)	P	Red Rose Rock FM
15	STREETS OF PHILADELPHIA	Bruce Springsteen (Columbia A)	A	Atlantic 252
16	BABY I LOVE YOUR WAY	Big Mountain (RCA)	A	Children Network
17	CARRY ME HOME	Gleason (Pal Cos)	A	West Sound
18	WE WAIT AND WONDER	Phil Collins (Virgin)	B	Capital FM
19	BACK IN MY LIFE	Aire FM (Her)	A	Aire FM
20	100% PURE LOVE	Crystal Waters (ABM)	A	Orchard FM

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Pos	Title	Artist (Label)	Last week's IFM Playlist	Station with most plays
21	SO CLOSE TO LOVE	Wendy Moten (ERG/EMI)	A	City
22	INSIDE	Solihull (Whiteheart)	P	West Sound
23	REACH JUDY CHAST	(Positive)	A	Essex
24	ROCK MY HEART	Andrzejewski Logist	B	Capital FM
25	THE SIGN	Acis Of Base (Merrosam)	B	Children Network
26	IF YOU GO	Jon Stevens (Sire)	B	Children Network
27	NUMBER ONE	E.Y.C. (DCA)	A	Orchard FM
28	EASE MY MIND	Arrested Development (Columbia)	A	Children Network
29	SHOOP	Salt-N-Pepa (Jive)	A	BBC Radio 1
30	EVERYBODY'S TALKIN'	The Beautiful South (Gal Discs)	A	City
31	GET-A-WAY	Maze (Poly B)	A	West Sound
32	BABIES	Pulp (Island)	B	BBC Radio 1
33	YOUR BODY'S CALLIN'	R. Kelly (Jive)	A	Children Network
34	EVERYTHING CHANGES	Talk That (RCA)	A	Children Network
35	U & R THE BEST THING	Dream (PWS)	A	Power FM
36	YOU GOTTA BE	Destiny (Sire)	B	Atlantic 252
37	YOU DON'T LOVE ME	Dawn Pease (Big Beat)	B	BBC Radio 1
38	MORE TO THIS WORLD	Bad Boys Inc. (ABM)	B	Children Network
39	SMILE SCREAM	Richard Marx (Capitol)	A	Capital FM
40	LISTEN TO THE MUSIC	Desiree Brooks (Warner Bros)	A	City

BREAKERS

Pos	Title	Artist (Label)	Pos	Title	Artist (Label)
1	GENTLEMAN WHO FELL	Mika (SBK)	11	EVERYDAY THANG	Mekia Williams (Columbia)
2	PATIENCE OF ANGELS	Edo Gared (Blanco y Negro)	12	ABSOLUTELY FABULOUS	Absolutely Fabulous (Parlophone)
3	SINCE I DON'T HAVE YOU	Queen N' Roses (Virgin)	13	TEMPLE BAR	Josie Rolland (B&B)
4	DISSIDENT	Pearl Jam (Epic)	14	IT COULD BE A WHILE	Hudson Young (White Label)
5	7 SECONDS	Yvonne N'Dour (Columbia)	15	LONG TIME GONE	Balvano (Talkin' Loud)
6	I GOT IT GOIN' ON	Jed (feat. Kobi Power) (Palmans) (Blue Note)	16	DIGNITY	Deacon Blue (Columbia)
7	MAMA SAID	Carleen Anderson (Gfonic)	17	THE SUN DOES RISE	Jah Wobble & The Inevitable Of The Heart (Island)
8	TO THE END	Star (Epic)	18	SUCH A PHANTASY EP	The Time Frequency (Internal Affairs)
9	INSIDE YOUR DREAMS	Uns (Logic)	19	GETTING INTO SOMETHING	Alison Moyet (Columbia)
10	HYPOCRITE	Lush (NAD)	20	(SHE'S) SOME KIND OF WONDERFUL	Heavy Love & The News (Elektra)

Records are outside the Airplay Chart but on last week's CMI Top 200 singles chart.

NETWORK CHART

Pos	Title	Artist (Label)
1	COME ON YOU REDS	My Chemical Brothers (Virgin)
2	LOVE IS ALL AROUND	Wet Wet Wet (Precisus)
3	AROUND THE WORLD	East 17 (London)
4	INSIDE	The Cranberries (Globe)
5	GET-A-WAY	Maze (Poly B)
6	THE REAL THING 2	U2 (Geffen)
7	SWEETS FOR MY SWEET	CJ Lewis (Black Market Inc.)
8	MORE TO THIS WORLD	Bad Boys Inc. (ABM)
9	NO GOOD (START THE DANCE)	Pringle (All Recording)
10	JUST A STEP FROM HEAVEN	Eternal (EMI)
11	THE MOST BEAUTIFUL GIRL IN THE WORLD	Prince (PSP)
12	THE REAL THING	Tony D. Best (Cleveland Clz)
13	AIN'T NOTHING LIKE THE REAL THING	Merci Brown & John-John (A)
14	ALWAYS	Grassie (Mute)
15	LEAN ON ME	Michael Bolton (Columbia)
16	I'LL STAND BY YOU	The Pretenders (WEA)
17	STREETS OF PHILADELPHIA	Bruce Springsteen (Columbia)
18	DEDICATED TO THE ONE I LOVE	Boy McLean (Bellona)
19	PRAYER FOR THE DYING	Seal (ZTT)
20	MMM MMM MMM MMM	Crush Test Unit (RCA)

Pos	Title	Artist (Label)
21	EVERYBODY'S TALKIN'	The Beautiful South (Gal Discs)
22	LISTEN TO THE MUSIC	Desiree Brooks (Warner Bros)
23	YOU GOTTA BE	Destiny (Sire)
24	DREAMS	The Cranberries (Globe)
25	IF YOU GO	Jon Stevens (Sire)
26	LIGHT MY FIRE	Deborah (PWS International)
27	EVERYTHING CHANGES	Talk That (RCA)
28	BABY I LOVE YOUR WAY	Big Mountain (RCA)
29	WE WAIT AND WONDER	Phil Collins (Virgin)
30	SILENT SCREAM	Richard Marx (Capitol)
31	CARRY ME HOME	Gleason (Pal Cos)
32	THE SIGN	Acis Of Base (Merrosam)
33	ANOTHER SAD LOVE SONG	Tina Turner (A&M)
34	ROCK MY HEART	Andrzejewski Logist (Capitol)
35	LIBERATION	Paul Shop Boys (Parlophone)
36	RENAISSANCE	Al People (Decca)
37	REACH	Judy Chast (Positive)
38	U R THE BEST THING	Dream (PWS)
39	100% PURE LOVE	Crystal Waters (ABM)
40	DIGNITY	Deacon Blue (Columbia)

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VIRGIN 1215 CHART

Pos	Title	Artist (Label)
1	OUR TOWN - GREATEST HITS	Dawn Best (Geffen)
2	GOD SHUFFLED HIS FEET	Crash Test Dummies (RCA)
3	THE DIVISION BELL	Five Red (S&W)
4	EVERYBODY IS DOING IT	SWANQUT (Merrosam)
5	PARK LIFE	Book (Parlophone)
6	LAST OF THE INDEPENDENTS	Pretenders (Geffen)
7	I AM MOVIN'	Deacon Blue (Sire)
8	THE BEST OF EAGLES	Engels (Merrosam)
9	LEGEND	Bob Marley And The Wailers (Tollie)
10	NEVERENDING	Morley (A&M)
11	THE VERY BEST OF MARVIN GAYE	Marvin Gaye (Merrosam)
12	FALLING FORWARD	John Farnham (Epic)
13	GREATEST HITS	Dawn Best (Geffen)
14	THE BIRTHMITE SMOKE AND SARKNET	London (Geffen)
15	AUTOMATIC FOR THE PEOPLE	Wilson Pickett (Merrosam)
16	NOW I'M A COWBOY	The Animals (Merrosam)
17	AUGUST AND EVERYTHING AFTER	Carling Couz (Geffen)
18	FAR FROM HOME	Traffic (Merrosam)
19	CRASH BOOM BANG	Run-DMC (S&W)
20	END REPEAT YOUR GREATEST HITS	Phenomena (Merrosam)

Pos	Title	Artist (Label)
21	THE IMMACULATE COLLECTION	Medusa (Geffen)
22	STARS	Singy Red (Sire)
23	SKIN DUN	Deacon Blue (Sire)
24	OUT OF HELL II - BACK TO HELL	Monty Python (Geffen)
25	THE BEST OF ROD STEWART	Rod Stewart (Warner Bros)
26	THE HITS 2	Pringle (All Recording)
27	MONEY FOR NOTHING	Deacon Blue (Sire)
28	GREATEST HITS	Richard Marx (Capitol)
29	THE ULTIMATE EXPERIENCE	Jon Marley (PolyGram)
30	IN UTERO	Deacon Blue (Sire)
31	SHEPHERD MOONS	Erny (Merrosam)
32	SO FAR SO GOOD	Erny Adams (Merrosam)
33	CHER'S GREATEST HITS 1965-1992	Cher (Merrosam)
34	THE HITS 1	Pringle (All Recording)
35	DEBUT	Deacon Blue (Sire)
36	GREATEST HITS	Tina Turner & The Hardknocks (Merrosam)
37	A NIGHT IN SAN FRANCISCO	Vin Morrison (Parlophone)
38	WATERMARK	Erny (Merrosam)
39	GET OUT, BUT DON'T GIVE UP	Pringle (All Recording)
40	MIADW	The Beautiful South (Geffen)

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US SINGLES

#	Title/Artist	Label
1	1 I SWEAR Jodi-Dee (RCA)	(RCA)
2	2 I'LL REMEMBER Madonna (Sire/Capitol)	(Sire/Capitol)
3	3 THE SIGN Ace Of Base (A&M)	(A&M)
4	4 THE MOST BEAUTIFUL GIRL IN THE WORLD Prince & The New Power Generation (P&G)	(P&G)
5	5 RETURN TO INNOCENCE Engine (Virgin)	(Virgin)
6	6 BARRY I LOVE YOUR WAY Big Mountain (RCA)	(RCA)
7	7 YOU MEAN THE WORLD TO ME Tom Brannon (Ruffalo)	(Ruffalo)
8	8 BUMP N' GRIND Kelly (Jive)	(Jive)
9	9 I'M READY Tracy Campbell (Epic)	(Epic)
10	10 BACK & FORTH Aventura (Mercury)	(Mercury)
11	11 REGULATE Wilson & The Three Degrees (Hollywood)	(Hollywood)
12	12 DON'T TURN AROUND Ace Of Base (A&M)	(A&M)
13	13 MMM MMM MMM MMM Crash Test Dummies (Atlantic)	(Atlantic)
14	14 WITHOUT YOU NEVER FORGET YOU Mesh Chorus (Columbia)	(Columbia)
15	15 THE POWER OF LOVE LaToya London (USA Music)	(USA Music)
16	16 IF YOU GO Jay & The Foresters (1580)	(1580)
17	17 NOW AND FOREVER Richard Marx (Capitol)	(Capitol)
18	18 ANYTHING GOV (RCA)	(RCA)
19	19 LOSE! Pink (Geffen)	(Geffen)
20	20 GOT ME WAITING Heavy D & The Bone (Epic)	(Epic)
21	21 YOUR BODY'S CALLIN' Kelly (Jive)	(Jive)
22	22 I'LL TAKE YOU THERE Gene of Public (RCA Distribution)	(RCA Distribution)
23	23 WHATTYA MAN Son In Law feat. Ice Cube (A&M)	(A&M)
24	24 STREETS OF PHILADELPHIA Bruce Springsteen (Columbia)	(Columbia)
25	25 LOVE SNAKEY UP ON YOU Boyz n the Banda (Capitol)	(Capitol)

US ALBUMS

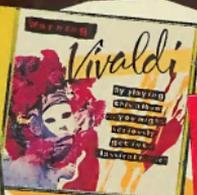
#	Title/Artist	Label
1	1 NOT A MOMENT TOO SOON New Edition (J&R)	(J&R)
2	2 THE SIGN Ace Of Base (A&M)	(A&M)
3	3 CRANT Benetton & Motta (Virgin)	(Virgin)
4	4 THE DIVISION BELL A Pump (Columbia)	(Columbia)
5	5 READ MY MIND Robi Mofina (J&R)	(J&R)
6	6 THE CROWD! The Roots (Mercury)	(Mercury)
7	7 AUGUST & EVERYTHING AFTER Counting Crows (Geffen)	(Geffen)
8	8 ABOVE THE RIM (OST) Various (Geffen)	(Geffen)
9	9 SWAMP OPHELIA Helge Skov (Epic)	(Epic)
10	10 12 PLAY A Milli (Jive)	(Jive)
11	11 TONI BRAXTON Tom Brannon (A&M)	(A&M)
12	12 THE CROSS OF CHANGES Engine (Virgin)	(Virgin)
13	13 MUSIC BOY Herb Alpert (J&R)	(J&R)
14	14 ALL 4 ONE Ace Of Base (A&M)	(A&M)
15	15 THE COLOUR OF MY LOVE Gene Dine (J&R)	(J&R)
16	16 LONGING IN THEIR HEARTS Bruce Hall (Epic)	(Epic)
17	17 KICKIN' IT UP John Michael Montgomery (Mercury)	(Mercury)
18	18 GOD SHUFFLED HIS FEET Crash Test Dummies (Mercury)	(Mercury)
19	19 LIVE AT THE ACROPOLES Travis (Mercury)	(Mercury)
20	20 SUPERUNKNOWN Superdrag (Geffen)	(Geffen)
21	21 SIAMISE DREAM Breaking Benjamin (Epic)	(Epic)
22	22 DOGGY STYLE Snoop Dogg (Epic)	(Epic)
23	23 TEN FEET TALL & BULLETPROOF Travis (Mercury)	(Mercury)
24	24 REALITY BITES (OST) Various (RCA)	(RCA)
25	25 SOUTHERN PLAYALISTICADILLA Various (Geffen)	(Geffen)
26	26 VERY NERVOUS Gene Di Pace (Geffen)	(Geffen)
27	27 IN UTERO System (Geffen)	(Geffen)
28	28 RHYTHM, COUNTRY & BLUES Various (Virgin)	(Virgin)
29	29 DOOKIE Green Day (Reprise)	(Reprise)
30	30 WINTS, ALLEGATIONS & THINGS LEFT... Various (Mercury)	(Mercury)
31	31 CANDLEBOX Various (Mercury)	(Mercury)
32	32 IN PIECES Spin (Mercury)	(Mercury)
33	33 GET A GRIP Aerosmith (Geffen)	(Geffen)
34	34 EXPERIMENTAL JET SET, TRASH... N. Sync Rock (Epic)	(Epic)
35	35 29 GREATEST HITS Live With & The Heartbreakers (Mercury)	(Mercury)
36	36 I'M READY Tracy Campbell (Epic)	(Epic)
37	37 THE FUNKY HEADHUNTER Various (Epic)	(Epic)
38	38 THE SWEETEST ILLUSION Paula Abdul (A&M)	(A&M)
39	39 JAR OF FLIES Ace In The Face (Columbia)	(Columbia)
40	40 JANET James Jackson (Mercury)	(Mercury)
41	41 LAST OF THE INDEPENDENTS Per Dora (Epic)	(Epic)
42	42 GET A GRIP Aerosmith (Geffen)	(Geffen)
43	43 THE ONE THING Michael Ball (Geffen)	(Geffen)
44	44 NEVERMIND, Nirvana (Geffen)	(Geffen)
45	45 WEIGHT Paula Abdul (Mercury)	(Mercury)
46	46 VS. Faith No More (Geffen)	(Geffen)
47	47 THE BODYGUARD (OST) Various (Mercury)	(Mercury)
48	48 BAT OUT OF HELL II - BACK TO HELL Meat Loaf (Mercury)	(Mercury)
49	49 A LOT ABOUT LIVIN' (AND A...) Alice Jackson (Mercury)	(Mercury)
50	50 GREATEST HITS VOL 2 Herb Alpert (Mercury)	(Mercury)

UK World Hits:
The MW guide to the top British performers in key markets (chart position in brackets)

GERMANY	BELGIUM	FRANCE	AUSTRALIA
1 (95) ALWAYS Eresare (Mer)	1 (40) THE REAL THING Tony Di Bart (Franky)	1 (1) IT'S ALRIGHT Easy 17 (Barclay)	1 (11) THINGS CAN ONLY... Dream (Warner Brothers)
2 (11) EVERYTHING CHANGES Take That (RCA)	2 (15) EVERYTHING CHANGES Take That (RCA)	2 (11) MOVING ON UP M People (BMG)	2 (16) FEEL LIKE MAKING LOVE Pauline Henny (Cap)
3 (10) IT'S ALRIGHT Easy 17 (London-Mercury)	3 (16) ALWAYS Eresare (Mer)	3 (10) STAY Eternal (EMI)	3 (10) STAY Eternal (EMI)
4 (11) BABE Take That (RCA)	4 (11) GIRLS & BOYS Blur (Parlophone)	4 -	4 (10) IT'S ALRIGHT Easy 17 (Polydor)
5 (11) ALL FOR LOVE Acoustic Stoned (J&M/Phylax)	5 (10) IT'S ALRIGHT Easy 17 (London)	5 (11) FLYSTAND BY YOU The Pretenders (Warner Bros)	5 (10) FLYSTAND BY YOU The Pretenders (Warner Bros)

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M·U·S·I·C·V·I·D·E·O

THE OFFICIAL
music week
CHARTS
28 MAY 1994

This Week	Last Week	Title	Artist	Label
1		MADONNA: THE GIRLIE SHOW DOWN UNDER	Warner Music Video LML/298	179593913
2	NEW	VARIOUS ARTISTS: Songs That Won The War	Capitol	618223
3	2	U2: Zoo TV - Live In Sydney	PolyGram Video	6311503
4	3	TAKE THAT: The Party - Live At Wembley	BMG Video	74321184483
5	4	GUNS N' ROSES: The Making Of Estranged	Capitol	6EF29545
6	7	TAKE THAT: Take That & Party	BMG Video	74321220663
7	10	MARIAH CAREY: Here Is Mariah Carey	SMV Columbia	491752
8	5	BRYAN ADAMS: So Far So Good	VVL	859583
9	14	EAST 17: Pie And Mash	Polygram Video	877823
10	13	MEAT LOAF: Hits Out Of Hell	SMV	49827 2
11	12	DANIEL O'DONNELL: Daniel And Friends Live	War Production Ltd	RTZ8V J02
12	9	TAKE THAT: Take That - Take That	Warner/Warner	WNR 2039
13	15	TAMMY WYNETTE: Tammy Wynette Live	EUK	EUKV0007
14	11	VARIOUS ARTISTS: Favorite Songs - Irish Favorites	World Productions	CPVW28

This Week	Last Week	Title	Artist	Label
15	23	BON JOVI: Keeping The Faith	Polygram Video	877863
16	8	FANTAZIA: Big Bang	Creation	FAN004
17	20	MEAT LOAF AND THE NEVERLAND EXPRESS: Bad Artifice - Live	BMG Video	LML19380
18	11	STREISAND BARBRA: One Voice	Fox Video	5150
19	19	JOHN DENVER: A Portrait	Telstar	TV1063
20	22	DANIEL O'DONNELL: An Evening With...	Ritz Productions Ltd	RTZ8V008
21	16	KIRI TE KANAWA: The Big 50'	Decca	711750
22	18	EURYTHMICS: Greatest Hits	BMG Video	791012
23	29	VARIOUS: Premiere Collection Encore	Polygram Video	851523
24	18	QUEEN: Live In Rio	Music Club	MCL216
25	17	DIANA ROSS: One Woman - Video Coll.	PMI	M/VN 481153
26	24	DANIEL O'DONNELL: Follow Your Dream	Ritz Productions Ltd	RTZ8V011
27	RE	MICHAEL JACKSON: Dangerous - Short...	SMV	491642
28	NEW	2 UNLIMITED: No Limits	PFWL	VIP27
29	NEW	CROSBY STILLS AND NASH: Long Time Comin'	Warner/Warner	WR0465
30	RE	DANIEL O'DONNELL: Thoughts Of Home	Telstar Video	TV1007

This Week	Last Week	Title	Artist	Label
1	2	POLICE STOP 2	Special Interest/Thr	Labyrinth Media LML/298
2	4	BAMBI	Childrens	Walt Disney D29522
3	29	MR MOTIVATOR BLT WORKOUT	Childrens	Polygram Video 0887103
4	3	CHILDREN'S PRE-SCHOOL FAVORITES 94	Childrens	Video Collection VCL134
5	5	SOMMERSBY	Drama/Thr	Warner Home Video S01269
6	8	POLICE STOP!	Special Interest/Thr	Labyrinth LML/299
7	19	WALLACE & GROMIT - THE WRONG TROUSERS	Childrens	BBC Video BBCV301
8	10	WALLACE & GROMIT - A GRAND DAY OUT	Childrens	BBC Video BBCV315
9	9	LINDA ROBSON: Light As A Feather	Special Interest/Thr	VVL E03243
10	NEW	D-DAY	Special Interest/Thr	Castle Video CW118
11	15	STORY OF THE KOP	Special Interest/Thr	BBC Video BBCV322
12	1	STAR TREK NEXT GENERATION 79	Sci-Fi/Thr	CIC Video VHR258
13	11	MADONNA: The Girlie Show Down Under	Warner Music Video	75938993
14	14	GRAHAM TAYLOR: Do I NOT LIKE THAT	Documentary/Thr	VVL 6319383
15	22	MANCHESTER UNITED ON VIDEO	Special Interest/Thr	Manchester Ltd MUMV1003

D·A·N·C·E·S·I·N·G·L·E·S

THE OFFICIAL
music week
CHARTS
28 MAY 1994

This Week	Last Week	Title	Artist	Label
1	NEW	WHAT YOU'RE MISSING	K-Loose	Parlophone/Deconstruction 1 YR 2133 (E)
2	NEW	MAMA SAID	Carleen Anderson	Circa YRT 114 (E)
3	NEW	LONG TIME GONE	Galliano	Talkin Loud 12TLK 48 (F)
4	NEW	SATURDAY NIGHT PARTY	Alan Party	Cleveland City Imports CD1 17000 (M/VMS)
5	1	THE RHYTHM	Clock	Media/MCA MCST 1971 (BMG)
6	NEW	NO GOOD (START THE DANCE)	The Prology	XL Recordings XLT 51 (W)
8	2	WHEN A MAN LOVES A WOMAN	Jody Watley	MCA/MCST 1954 (BMG)
8	NEW	EASE MY MIND	Arrested Development	Cooltemp CDOLX 293 (W)
9	NEW	HYMN	Moby	Mute 12Mute 161 (RTM/P)
10	5	GET-A-WAY	Mase	Pulse 8 12L05E 59 (SMV/S)
11	3	CARRY ME HOME	Glovers	Go Beat/GOOD CD 112 (F)
12	NEW	I HATE TO TELL	Naz	Columbia 660401 (SM)
13	NEW	LIKE A MOTORWAY	St. Elmore	Heavenly HWN 401 (P)
14	7	U DON'T HAVE TO SAY U LOVE ME	Maidie	React 12REACT 37 (SRD)
15	12	THE REAL THING	2 Unlimited	PWL Continental PWCD 306 (W)
16	3	MY LOVE/REMINISCE	Mary J Blige	MCA/MCST 1972 (BMG)
17	NEW	I GOT IT GOIN' ON	US3	Capitol/Blue Note 1372 708 (E)

This Week	Last Week	Title	Artist	Label
18	NEW	IN THE NAVY - 1994 REMIXES	Ball/Anata	7432119819 (BMG)
19	NEW	COME WITH ME	Ronny Jordan	Island 12IS 584 (F)
20	4	ROCKIN' FOR MYSELF	Motiv 8	Nuff Respect/WEA Y2 6147 (W)
21	NEW	GOOD TIMES	New Kingdom	See Street GEEST 60 (F)
22	10	LISTEN TO THE MUSIC	Dobbin Brothers	Warner Bros. W02827 (W)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label
1	NEW	CHRONOLOGIE 6	Jean Michel Jarre	Dreyfus/Polydor 913579/91355794 (F)
2	NEW	TWO FULL MOONS & A TROUT	Union Jack	Rising High RSN 919 - (RTM/P)
3	4	LIBERATION/YOUNG OFFENDER	Parlophone	12R 6327 - (E)
4	5	BROTHER SISTER	Brand New Heavies	Itf 6284901/8284904 (F)
5	2	ENTER THE WU-TANG (36 CHAMBERS)	Wu-Tang Clan	RCA 7432120307/7432120304 (BMG)
6	4	LISTEN	Urban Species	Talkin Loud 518848/51188484 (F)
7	5	MINISTRY OF SOUND - SESSIONS VOL 2	Various	M.U.S. MNS1P 001/MNS1MC 001 (W)
8	3	STS	Salt Tank	Internal Dance L1EP 11/IECM 11 (RTM/P)
9	5	ILLMATIC	Nas	Columbia 479591/4795994 (SM)
10	3	CLASSIC ELECTRO MASTERCUTS VOL 1	Various	Mastercuts CUTSP 18/CUTSPMC 18 (TRC/BMG)

This Week	Last Week	Title	Artist	Label
23	15	LIGHT MY FIRE	Clubhouse	PWL Continental PWLT 272 (W)
24	13	YOUR BODY'S CALLIN'	R. Kelly	Jive JIVE 353 (BMG)
25	23	DEEP FOREST	Deep Forest	Columbia 660411 (SM)
26	14	SET YOU FREE	N-Trance	All Around The World 12GLDR6 194 (TRC/BMG)
27	NEW	SIXTH SEASON	Sound Crowd Orchestra	PWL Inc. PWLT 338 (W)
28	25	JUST A STEP FROM HEAVEN	Eternal	EMI 12EM 311 (E)
29	11	REACH	Jody Chavakis	Positive 12TV 11 (E)
30	20	THE REAL THING	Tony Di Bart	Cleveland City Blues CCB 15001 (M/VMS)
31	9	GOOD TIMES/THE DREAM	Dream Frequency	Citybeat CBE 373 (W)
32	15	SATURDAY NIGHT, SUNDAY MORNING	T-Empe	React On Vinyl/Itf FX 232 (F)
33	10	HOUSE OF LOVE	RoPaul	Union UICHT 29 (E)
34	17	RAY'S OF THE RISING SUN	Drinus Johnson	Magnet MAG 10227 (W)
35	31	BASS CADET EP	Autobahn	WARP WAP 44 (RTM/P)
36	29	THEME FROM BUBBLEMAN	Bubbleman	Stress 12STR 41 (F)
37	18	LOVE COME HOME	Our Tribe/Franka Pharaoh	Triangle/Champion BLUES 001 (B)
38	24	HOLD THAT SUCKER DOWN	O.T. Quartet	Cherry/Champion CHEK 1004 (BMG)
39	21	MY EX-GIRLFRIEND	Yonny Tonta	Polydor PZ 313 (F)
40	22	TABBA DABBA DOO	Garkman	Wild Card CARDX 6 (F)

CONTINUED FROM PAGE 12

and he has now established a team dedicated to the task. "The structure is now in position for Chrysalis Music to become more heavily involved in sync deals," says Lascelles. "In this market you have to be proactive, not reactive, if you want to make things happen."

However, it is debatable whether heavy selling works that well. Bob Lenz says a great deal of energy is often wasted by companies punting their catalogues, although he concedes that publishers who know their titles and can put songs to periods are invaluable.

Ad agencies also have a fair idea of what they want without thumbing through a list of songs, although the decision to place a song often comes at the 11th hour. It was in post-production that *Abbott Mead Vickers BDO* came up with *Venus In Furs*, at a reputed \$25,000 for publishing and recording rights, for Dunlop, because the mood and lyrics meshed well with the visuals.

Mindful of many artists' reluctance to put their songs to commercials, Stefan Hohmann, account director for Dunlop, admits he was apprehensive about approaching Lou Reed.

"Reed has a reputation for being creatively pure and we anticipated some difficulty in getting the track, but he loved the ad and there was no problem. He even used some of the footage on a promotional video," says Hohmann.

Not all copyright owners are so accommodating. It took Campbell Connolly 11 years to persuade



POLYGRAM HAS SEVEN SONGS ON THE SOUNDTRACK TO THE BLOCKBUSTER *FOUR WEDDINGS AND A FUNERAL*

Leonard Bernstein's estate to release copyrights for commercials; the use of *America from West Side Story* on a recent global campaign for Mastercard was a breakthrough and only achieved through the personal intervention of Bob Wise, managing director of Music Sales. "The project was right, the deal was right and the money

was right," says Wise. "And we believe that exposure like this can only be good for the copyrights we represent."

Publishing contracts generally require the writer's consent before a sync licence can be granted, and many living composers, anxious to preserve their integrity, exercise this right by scrutinising the political and

environmental track record of the client before releasing their work or withholding copyright altogether.

But even the most hardened sceptics can be won round. Steve Hills, promotions manager for music development at EMI Music, says Carole King and David Bowie were initially reluctant to sanction the use of

their songs in ads, but over the years they have occasionally agreed. Ads featuring King's songs include *Take Good Care Of My Baby* for BP and *Will You Still Love Me Tomorrow?* for Solid Fuel, while Bowie's *Changes* currently accompanies a worldwide campaign for Swatch.

Hills is confident that Harry Connick Jr, who has resisted advertising overtures for many years, will eventually succumb. "We have to develop relationships with our artists so they trust our motives," says Hills.

However, Simon Mortimer, head of film and TV at BMC Music, says if an artist's mind is made up, there is little the publisher can do. "In these days of moral rights, arm-wrestling won't work," he says.

Chris Ren clearly had few qualms when he was approached by Ogilvy & Mather earlier this year to write a 45-second track for Ford's Probe commercial. And although the agency is unwilling to reveal Ren's fee, it is likely that he was paid considerably more than the £5,000 to £10,000 charged by less illustrious jingle writers, with more to come once the single is released in June. More than 50% of the work handled by Tony Orchudesch, the owner of Torchlight Music, which represents five writers, is commissioned music, and he believes demand is increasing for both new and copyright tracks.

"Business is a third up on last year. Budgets are beginning to grow and confidence is beginning to return," he says. For most composers of original work, the goal is >



Bob Grace
Managing Director

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HOW BUDWEISER GOT THE BLUES

When Songseekers International was approached by an agency DMB&B last year to find a track to accompany a UK advertising campaign for Budweiser, head of licensing Tara Morris realised it was going to be no ordinary job.

For a start the agency had not even decided on a narrative and Morris found herself looking for music to mesh with some eight different scripts including a guitarist tuning up, a DJ in a radio station late at night and a card player dealing his hand as a train snaked across the US.

The only point the agency was clear on was the need for an American track with a bluesy feel. "The ad has the headline 'the genuine article' so we wanted an authentic recording," says Colin Hickson, then TV producer at DMB&B.

Songseekers drafted in blues consultant Artie Guest to help it search for and obtain costings for a selection of tracks including Ray Charles's Heat Of The Night for the DJ script and Elvis Presley's Mystery Train (written by Parker And Phillips) and Howlin' Wolf's Smokestack Lightnin' for the card player.

A few months down the line the creatives finally settled on the card playing scene and were particularly keen on Mystery Train. Although BMG Records approached the Presley estate for the master, Morris says fears of a lengthy negotiation process – those for Elvis recordings are notoriously protracted and can often take months – and a hefty synchronisation fee, rumoured to be close to £100,000, made the agency think again.

And as Smokestack Lightnin' had performed well in research, it was the obvious choice. "Howlin' Wolf is one of the founding fathers of the blues and the track had pace and style which complemented the video," says Hickson. "It even had a reference to a train. It was perfect."

Compared with the lengthy search, which involved three Songseekers' staff working on the task for five months, the actual deal making went through smoothly. And although it was the track's first use in a commercial, Morris was able to negotiate what she calls a "very reasonable licence" with Montego Publishing, part of the US-based Goodman Group, for the copyright and MCA Records for the master. The ad, which was first aired last December and may be moving to cinema and US television networks later this year, has rejuvenated interest in Howlin' Wolf and earlier this month MCA reissued Smokestack Lightnin'.



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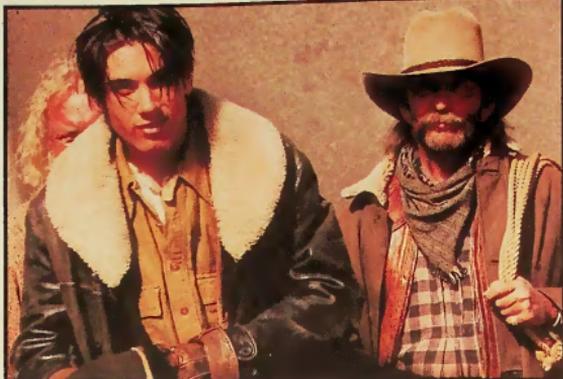
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BBH'S 'CAMPFIRE' AD FOR LEV USED THE SONG RING OF FIRE, LICENSED THROUGH MUSIC SALS

> writing for television and film where there is greater scope for creativity and remuneration, particularly with a long-running series or a successful film where repeat fees can be appreciable, although predicting a winner is virtually impossible.

"If a TV company is doing a new series, it's like investing in a record: you have no idea of knowing whether it will be around in 10 years time," argues Simon Platz, managing director of the Bucks Music Group which publishes around 15 film and television writers.

Brideshead Revisited is one such triumph. Written by Geoffrey Burgon and published by Carlin Music, the series represents more than 13 hours of airtime. In addition, the album has sold 250,000 units worldwide.

Writers for film and television generally work to a commissioning fee payable per minute and ranging from £20 a minute from Channel Four, £75 from the BBC and £100 from the ITV companies – with the production company footing the recording costs.

Fees differ according to length and transmission areas, but a typical television series can bring in £50,000 in royalties.

Commissioning fees for feature films tend to be higher, with some established composers commanding six-figure sums, although there are fewer opportunities.

However, because so many composers have their own studios these days, independent production companies especially are increasingly opting for an inclusive deal whereby composers receive a lump sum out of which they take their own fee and pay recording expenses.

Getting the deal in the first place invariably involves some determined leg work by the publisher. The broadcasting industry is built on personal contact and producers rarely take a chance on a new writer.

"Newcomers only get a chance if the original composer has screwed up," says Simon Mortimer wryly.

At the other end of the scale big names such as Michael Nyman, who was approached by Jan Chapman Productions to

write the score for Jane Campion's award-winning film The Piano, tend to bring in their own compositions, according to James Rushton, managing director of Nyman's publisher Chester Music.

Shrewd companies which administer the publishing for television and film companies, such as BMG for Central, Carlin for Anglia, Zomba Music for ITV, Campbell Connolly for Walt Disney in the UK and Leosong for the makers of Baywatch, can use these relationships to promote their writers. Bucks Music and LWT also have a mutually beneficial relationship via Standard Music, jointly owned by the two organisations.

Often publishers link up with others to win commissions. BMG, for example, works with management company Soundtrack Music Management which handles Targart composer Mike Moran and Alan Parker, who has just written the score for the feature film What's Eating Gilbert Grape?

And in March Chrysalis set up AE Copyrights, a joint venture with Chrysalis-owned Air Edel, to represent writers working on film and television compositions. The company's first signing was Hans Zimmer who wrote the scores for Rainman and Thelma

And Louise. Olav Wyper, partner at Soundtrack Music, says getting a shovelled together for a new writer involves putting them up for demos and unpaid projects such as student films which can pay back dividends.

One of Soundtrack's writers, Dashiell Rae, worked on a student film last year and when the director moved on to the Granada series Children's Ward, she was the first choice for the title music. Similarly Rachel Portman, who is published by Bucks Music, won her break in Hollywood after her first TV score for the BBC series Oranges Are Not The Only Fruit. Director Becket Kirtson commissioned her for a series in the US and since then Portman has written the score for the film Benny And Joon and is now working on an Alan Parker feature.

"Composers leap from programme to programme with the ultimate aim of film scores at the end of it. It's up to the publisher to stick with them and guide them," says Simon Platz.

Leosong chairman Tim Hollier calculates that the company invests around £250,000 every year on film and TV scores, and currently has seven films in production. Leosong writers who have benefited from co-funding deals include Irena Skoczek, who wrote the score for the forthcoming Pin For A Butlerly, and Dominic Crawford-Collins who scored The Savage Heart and James Burke's Connections series for the Discovery channel.

"By backing our writers we enable them to create a track record and, eventually, we will get our money back," says Hollier. "It can take a few years, but you have to look long term."

Richard Kirstein, repertoire manager for Zomba Music Services, believes publishers should look beyond conventional programming as a platform for writers and he is developing publishing and administration agreements with animation production companies.

Such deals have to be the way forward. If something is on screen, the chances are it will be music. There has always been more to publishing than the Top 40, but these days there is more than ever.

"COMPOSERS LEAP FROM PROGRAMME TO PROGRAMME WITH THE ULTIMATE AIM OF FILM SCORES AT THE END OF IT. IT'S UP TO THE PUBLISHER TO STICK WITH THEM AND GUIDE THEM" — SIMON PLATZ, MANAGING DIRECTOR, BUCKS MUSIC GROUP

PRODUCTION DUES

LIBRARY MUSIC, DERIDED AS MUSAK IN THE PAST, IS THE GROWTH SECTOR OF PUBLISHING. PAULA MCGINLEY REPORTS

Library music may lack the glamour of, say, film synchronisation or the buzz of clinching a Top 10 song, but it is one of the most reliable earners for publishers.

Long derided as no more than Musak, library music – or production music as it is now known – has become synonymous with good quality and value for money as recording standards have risen.

The 25 or so active UK suppliers are currently enjoying increasing business from film, television, spoken word producers and corporate video makers (which tend to form the bulk of most companies' client base). Even ad agencies, which once scoffed at production music, are turning to libraries for inspiration.

"Agencies used to be sniffy about production music, but with tighter budgets for commercials it makes economic sense to use seven seconds of library music which has already been cleared for the world," says Simon Thomas, general manager of Zomba-owned Bruton Music and Chappell Recorded Music



ITN's Trevor McDonald: Library music is used to enhance the news service's coverage of world events

Library. Thomas says revenue is increasing year-on-year and James de Wolfe, director of the De Wolfe Music group, which claims to own the largest production library in the world, says library music accounts for 50% of the group's total revenue.

"Production music is the one important international growth area in the music industry," says de Wolfe.

To attract new clients, publishers are constantly adding to their catalogues. EMI-owned

KPM Music, which provides the music for Grandstand and This Is Your Life, produces around 40 new CDs every year, while de Wolfe Music and Zomba's two libraries each invest £250,000 in new recordings every year.

In such a competitive and specialist marketplace it is up to publishers to listen to what clients want and keep abreast of topical issues, says Nick Farries, managing director of Carlin Production Music which found its Call To Prayer track in great

demand during the Gulf War.

The company is currently touting a new 'green' CD called Environmental, Green And Toxic which he expects to accompany news and documentary footage. Meanwhile, de Wolfe Music, which releases 40 CDs a year, has found its new African album is currently enjoying heavy play in conjunction with coverage of war-torn Rwanda.

The key to promoting new titles, says Simon Thomas, is not only the quality of the music, it is

also the title. And he believes that Zomba titles such as Power Games and Solo Piano get the message across simply and effectively.

"It's no good calling something Abracadabra, because it's meaningless," he says.

Performance royalty payments are collected by PPS but most income from library music is generated by mechanicals arising from licensing deals and broadcast agreements.

The MCPS sets the rate for licensing library music, charged per 30 seconds of usage, which can range from £7 per 30 seconds for an audio tape worldwide to £17 for a corporate client to around £1,200 for an international advertising campaign.

Virtually all broadcast mechanicals in the UK are collected by blanket licences, with each broadcast company having its own separate agreements.

And although there are still those who view production music with a derisive eye, it is worth remembering that Eye Level, the bouncy theme to the TV detectives series Van Der Valk, started off as a piece of library music and has since sold 2.5m units worldwide.



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THE WRITE

THE SONG IS BACK: A BUMPER CROP OF ENTRIES FOR THIS YEAR'S IVORS IS FURTHER PROOF OF THE RESURGENCE IN THE IMPORTANT

A bumper crop of entries for this year's Ivor Novello awards—160 for the best contemporary song category and 68 for best song musically and lyrically—is a good indication of the level of creative and original work coming from UK songwriters. And the fact that these two categories were the ones which received most entries highlights the publishing sector's continued commitment to contemporary, popular music.

The successful nominees for best contemporary song—Take That's Gary Barlow for Pray, Paul Heard and Mike Pickering, responsible for M People's Moving On Up and Stephen Kapur and Simon and Diamond Duggal Jyoti, who wrote Apache Indian's Arranged Marriage—demonstrate that pop music now has to have a creative edge to get into the charts.

"There's not an old fogey among the nominees," says Amanda Harcourt, general

secretary of Basca, the association which organises the event. Meanwhile chairman Guy Fletcher is satisfied that the nominees provide a fair representation of the quality of work produced by the younger generation of songwriters.

"Almost every year I hear someone say 'Is the song coming back?'" he says, "and now, more than ever, I think this is probably the case. From my own experience of talking to young writers, guys who are actually leaving the rap and dance scene and trying to get into mainstream pop writing, see the value of creating copyrights—that is to say songs with longevity."

Fletcher does not doubt the fact that songs from the likes of Sting and Elton John are going to be around forever, "and it's those sort of songs that we're looking for," he says.

By its very nature, best song musically and lyrically usually attracts entries by seasoned writers and this year is no

exception, with nominations including Sting's If I Lose My Faith In You, Steve Duberry, Billy Lawrie and Lulu for I Don't Want To Fight, performed by Tina Turner, and Simon Le Bon, Nick Rhodes, John Taylor and Warren Cuccurullo for Ordinary World.

"This category is aimed at more sophisticated, experienced writers," says Harcourt, "because it is possible to have something that is really strong musically and then the lyrics let it down."

Nominees Lulu and Duran Duran prove that while fashions in music may change, a good songwriter will never be out of vogue.

Basca's mail-out to radio, film and television companies resulted in a record number of entries for the categories of best theme from a TV/radio production and best film theme or song but despite a similar publicity drive aimed at advertising agencies, the entries for best TV ad theme were again so disappointing that the award



UP FOR THE IVORS: STING (LEFT), M PEOPLE (ABOVE), APACHE INDIAN (RIGHT) AND GABRIELLE



FAMOUS
MUSIC

"I Don't Wanna Fight"
Tina Turner

Congratulations to

Billy Lawrie Lulu Frieda Steve Duberry

*for their Ivor Novello nomination for
Best Song Musically and Lyrically*

STUFF

ANCE OF TRADITIONAL SONGWRITING SKILLS. VALERIE POTTER REPORTS



was cancelled for the second year → running. The problem, according to Fletcher, is the advertising industry's current fascination with old copyrights and the dearth of new commissions, many of which are of such short duration that they are "little more than strap lines".

This is the only disappointing note about this year's biggest ever event.

Apart from the accolades to companies and individuals, the Ivor celebrations will focus on developing award winners of the future. A showcase evening at London club Subterrania on May 25, promoted by the Songwriters' Network and The Mean Fiddler Organisation will feature both signed and unsigned writers.

With the spotlight this week turned on Ivor Novello award winners, past, present and future, there can be no doubt that, as far as the quality of the UK's songwriters goes, there is now plenty of cause for celebration.

BEST SONGS THROUGH THE YEARS

Title	Writer	Publisher
1956		
By The Fountains Of Rome	Seiber, Nowell	Chappell
1957		
A Handful Of Songs	Bart, Pratt, Steele	Peter Maurice
1958		
The Wind Cannot Read	Hart	Berry Music
1959		
The Village Of St Bernadette	Parker	Francis, Day & Hunter
1960		
Portrait Of My Love	Ornadel, Newell	Kassner Music
1961		
What Kind Of Fool Am I?	Bricusse, Newley	Essex Music
1962		
My Love And Devotion	Barnes, Roncoroni	John Fields
1963		
If I Ruled The World	Ornadel, Bricusse	Delfont Music
1964		
Downtown	Hatch	Welbeck Music
1965		
Yesterday	Lennon, McCartney	Northern Songs
1966		
Winchester Cathedral	Stephens	Meteor Music
1967		
She's Leaving Home	Lennon, McCartney	Northern Songs
1968		
Delilah	Reed, Mason	Donna Music
1969		
Where Do You Go To My Lovely	Sarstedt	Mortimer Music
1970		
Something	Harrison	Harrisons
1971		
Don't Let It Die	Smith	RAK Publishing
1972		
Without You	Harn, Evans	Apple Publishing
1973		
Daniel	John, Taupin	Dick James Music
1974		
Streets Of London	McTeel	Essex Music Int.
1975		
I'm Not In Love	Goldman, Stewart	St Annes Music
1976		
Don't Go Breaking My Heart	John, Taupin	Big Pig Music
1977		
Don't Cry For Me Argentina	Rice, Lloyd Webber	Evite Music
1978		
Baker Street	Raftery	Island Music
1979		
The Logical Song	Davies, Hodgson Rondon Music (London)	
1980		
Woman In Love	Gibb, Gibb	Brothers Gibb BV
1981		
Memory	Lloyd Webber, Nunn, Elliot	The Really Useful Co, Faber Music
1982		
Have You Ever Been In Love	Hill, Sinfield, Darter	RCA Music Paper Music
1983		
Every Breath You Take	Sumner	Virgin Music Publishing Magnetic Publishing, Illegal Music
1984		
Two Tribes	Johnson, Gill, O'Toole	Perfect Songs
1985		
We Don't Need Another Hero	Lyle, Britten	Rondon Music (London), Goodings, Warner Bros Music
1986		
It's Alright (Baby's Coming Back)	Lennox, Stewart	D 'n' A Music
1987		
You Win Again	Gibb, Gibb, Gibb	Gibb Bros Music, Warner Chappell Music
1988		
Love Changes (Everything)	Climie, Morgan, Fisher	Chrysalis Music (London), Rondon Music (London)
1989		
All Around The World	Stansfield, Devaney, Morris	BMG Music
1990		
Killer	Tinley, Seal, Samuel	MCA Music, Virgin Music, Beethoven Street Music
1991		
Crazy	Seal, Samuel	Beethoven Street Music, Perfect Songs
1992		
Would I Lie To You	Valo, Leeson	EMI Virgin Music

1994 IVOR NOVELLO NOMINATIONS

BEST CONTEMPORARY SONG

Artist	Title	Composer	Publisher
Take That	Pray	Gary Barlow	EMI Music
M People	Movin' On Up	Mike Pickering, Paul Beard	EMI Music/BMG Music
Apache Indian	Arranged Marriage	Simon Duggal, Jyoti, Diamond Duggal, Jyoti, Stephen Kapur	MCA Music/Sony Music

BEST SONG MUSICALLY & LYRICALLY

Artist	Title	Composer	Publisher
Duran Duran	Ordinary World	Simon Le Bon, Nick Rhodes, John Taylor, Warren Cuccorullo	EMI Music
Tina Turner	I Don't Wanna Fight	Billy Lawrie, Lulu, Steve Duberry	Famous Music/Chrysalis Music
Sting	If I Ever Lose My Faith In You	Sting	Magnetic Publishing

BEST THEME FROM A TV/RADIO PRODUCTION

Title	Composer	Publisher
Harnessing Peacocks	Richard Holmes	Meridian Music Services/EMI Music
Shalag Luft	Stanley Myers	Carlin Music/BMG Music
Unnatural Causes	Richard Harvey	Carlin Music/Fireworks Music

BEST FILM THEME OR SONG

Title	Composer	Publisher
The Piano	Michael Nyman	Chacter Music
Into The West	Patrick Doyle	Air-Edel Associates
Indochine	Patrick Doyle	Air-Edel Associates

THE PRS MOST PERFORMED WORK

Artist	Title	Composer	Publisher
Duran Duran	Ordinary World	Simon Le Bon, Nick Rhodes, John Taylor, Warren Cuccorullo	EMI Music
Annie Lennox	Little Bird	Freddie Mercury	BMG Music
Eric Clapton	Tears In Heaven	Eric Clapton, Will Jennings	Warner Chappell Music/Rondon Music

BEST SELLING SONG

Artist	Title	Composer	Publisher
Mr Blobby	Mr Blobby	David Rogers, Paul Shaw	Destiny Music/Carlin Music
Gabrielle	Dreams	Gabrielle, Timothy Laws	Perfect Songs/Zomba Music
Take That	Babe	Gary Barlow	EMI Music

THE INTERNATIONAL HIT OF THE YEAR

Artist	Title	Composer	Publisher
Depeche Mode	I Feel You	Martin Gore	EMI Music
Freddie Mercury	Living On My Own	Freddie Mercury	Queen Music/EMI Music
Duran Duran	Ordinary World	Simon Le Bon, Nick Rhodes, John Taylor, Warren Cuccorullo	EMI Music

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We were both stunned recently when we read in Dooley of the untimely death of John Sherry. Robert had been his lawyer for a large part of John's career and I had been a music industry friend for years, although we had not done much actual business together. We felt his music industry presence was worthy of more than a one-liner so we contacted many of his former friends, rivals and colleagues so they could express their thoughts. His career spanning roughly 25 years was principally as an agent, although he was involved in the management of Wishbone Ash and in his latter years was the proprietor of a studio and music publishing business. He was generous in his influence and often willing to give someone a chance when all other doors were shut. Indeed many leading music industry personalities today such as Ed Bicknell, Miles Copeland, Carl Leighton-Pope, Geoff Dukes, Phil Banfield, Richard Griffiths and Howard Kruger to name a few, readily admit they have a good deal to thank him for. He will not be forgotten. He was a character from the Seventies, the time of the great rock bands, a classic rock 'n' roll agent and he helped define a way of working through relatively unchartered waters with great professionalism and humour. He leaves a devoted wife, Nina, and sons, James and Jody. Bob Grace & Robert Allan

The no-sales chart

With reference to the debate over whether catalogue albums should be included in the artist albums chart, may I offer the following suggestion:

The charts should be decided at a weekly meeting of a new Chart Committee with membership drawn from the great and the good of the UK music industry - Phil Collins, Obie, Steve Rodmond etc (thanks, but no thanks - Ed).

This system recognises the fact that

the charts are a promotional tool for the industry which should not be distorted by irrelevancies such as actual record sales and would confer the following advantages:

- Woolworth's sales campaigns would not distort the albums chart;
- The charts would be cheaper to compile;
- The singles chart could be slowed down;
- Record companies could save the

large sums of money that are currently spent on promoting records into the charts;

- The public could be educated into buying better music;
 - Emerging UK talent would get a fair deal;
 - Phil Collins singles would never miss the Top 40.
- David Wichmann,
Woking,
Surrey GU22 9QN.

Why logic will not win the CD price argument

I, like I suspect - many in the industry was relieved to hear about the leak of the MMC's decision not to recommend government action to reduce CD prices.

The industry is only just climbing out of recession and effectively reducing the price of full-price CDs by a third would ultimately do nobody - least of all the consumer - any good at all.

The depressing thing, however, is that whatever the final details of the published report, it is unlikely to stop some elements of the media 'having a go'. No doubt there will be accusations of 'whitewash' and

some of the figures which companies have given to investigators in good faith will be dragged out and used against us.

But perhaps we shouldn't be depressed by this. We should steal ourselves to it.

Because if they still don't believe the truth of our case after a £10m investigation, then it will simply prove our point that logic has never played a part in their arguments. And that it was blind prejudice which led to the whole inquiry right from the very beginning. (Name and address supplied, London W12).

Woolies push proves worth of cheap CDs

Surely the latest Woolworth campaign is evidence enough of the huge potential demand that would be created if all CDs were reduced to £8.99.

Record companies would still make huge profits (lower profit per CD but increased volume) and the consumer would benefit as well.

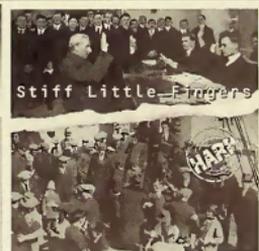
Who needs Gerald Kaufman to work that one out. All you need to do is look at the albums chart. Steven Burgin, London, E17 7HF.

▶▶▶▶▶ DOOLEY OUT AND ABOUT IN THE INDUSTRY THIS WEEK p-35 ▶▶▶▶▶



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DOOLEY'S DIARY

Remember where you heard it: **Danny Baker** fans can relax. Rumours that **Matthew Bannister** is to move to **Radio Four** have been denied by the **Radio One** chief... **Embarrassment** at the **Gota** and the **Heart of Gold** showcase organised by the group's label **RPL** at **Ronnie Scott's** last week. Despite a cracking performance by the band, a busload of **Simply Red** fans (**Gota** also plays percussion for **Hucknall** and **Co**) were allowed into the venue first, leaving about 20 industry people outside including **Epic MD Rob Stringer**, representing **Sony** which has released **Gota's** album in some foreign territories... The recession must be over - last year **HMV** held its conference at the **English seaside**, this year it was **Marbella**. Much merriment ensued with some members of the party found in an **emotional state** in the hotel service lift the following morning... One **James Devlin** attributed his own sickness the morning after to an attack of **malaria**... **Devlin** insisted on referring to all **HMV-ers** as 'outlets' since "you remind me of **sewage pipes**". Replied one bystander, "And who supplies the shit"... **Youthful RCA MD Jeremy Marsh** not only won the tennis tournament, partnered by **HMV's Aylesbury shop manager George Jealousie**, but managed to stay up carousing until

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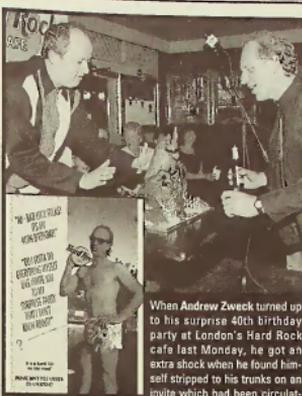
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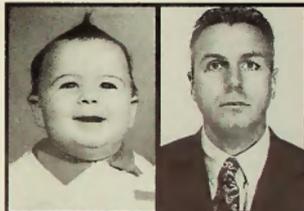
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ed to hundreds of the industry's finest. Zweek, who has handled, alternately, production and promotion for **Harvey Goldsmith** over the past 17 years - including production manager at **Live Aid** - became only the second person to receive the **Hard Rock's prestigious "Backroom Boys"** award, a special edition leather jacket. **Aussie Zweek** is pictured (right) with **Level 42's** manager **Paul Crockford** - whose birthday was also on Monday - admiring a kangaroo-shaped birthday cake, while **Andrew's** mum **Ruth** looks on.

5am...Suppliers were interested to note that the person voted by **HMV** stores as **Head Office Person of the Year** was the woman responsible for **returns, Renee Starett**... **Gunwiper** turned recording artist **Malcolm McLaren** last week recalled how he first met **No Records** boss **Hamish McAlpine** when they were regulars at the **100 Club**. The fact that the new company's offices are above an **Ann Summers** shop in **Soho** is "in perfect keeping", he says... **Simple Minds** manager **Clive Banks** is training hard for his next triathlon in a bid to get as fit as possible. "The band go on the road for two years in September and I want to be prepared," he says... Meanwhile, the man who made **Bach's Air** on a **G String** a national funny and a smash hit on **Warner Classic's** 1992 hit **Sensual Classics** sensation in 1992 has done it again. The punning **Bill Holland** has included **Aaron Copland's Hoe Down** on the label's **Gardening Classics** out on **May 23**... Trivia note I: **Roger Mowbray**,

the man who makes and engraves the **MW Awards** we hand out every **January** appears on next week's **Stars In Their Eyes** as **Howard Keel**... Trivia note II: **Man Utd's** chart topping **Come On You Reds** was promoted by **Phil Smith** who handled 1990's **England/New Order** number one **World In Motion**... And, in case you didn't notice, the promo for the **Man Utd** song was **missing a clip** or two on **Thursday's Top Of The Pops**; two goals scored by **United** against **Arsenal**. Anything to do with **TOTP** producer **Ric Blaxill** being a **Gunnars fan**?... A stunning turnout of more than 100 producer members of **Re-Pro** greeted **Wednesday's** forum to discuss public performance income, at **Air Studios**... Most memorable contribution came from accountant **Eric Longley** quoting former **Happy Mondays** manager **Nathan McGough**. "Our artists are the children, the managers are the adults," **Longley**



Who could have believed such a cute-faced young innocent could grow up to handle the finances of the record industry's great and good. Well, young **Pat Savage** did just that: he is now a partner in one of the country's more notable accountancy firms. **DJ Kilkenny**, which counts **Van Morrison, Sinead O'Connor, U2, Bryan Adams, Tina Turner** and **Blondie** among its clients. The number cruncher marries osteopath **Mary Evers** in Kent this Saturday. So, good luck Pat, and, here's hoping you kept your hair: for the photographer this time...

paraphrased, "And the majors are the child abusers". How's life at **Warners, Nathan**... 70th birthday congratulations to **Maurice Kinn** who founded **NME** in 1952 and invented the **Top 20**... Birthday greetings also to retailer **Bernie Schwartz** of **T&J Records** in **Hackney**, who completed his 65th year on **Friday** after 31 years in the business...

music week

Incorporating Record Mirror

© Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 6UR.
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Editor-in-chief: **Steve Redmond**. Managing editor: **Selma Webb**. News Editor: **Martin Tilt**. Reporter: **Steve Bennett**. Contributing editor: **Nick Robinson**. Paul Gorman. Group Production Editor: **Duncan Holland**. Chief sub-editor: **Andrew Martin**. Senior sub-editor/Designer: **Frank Roberts**. Editorial Assistant: **Beth Cragg**. Ad manager: **Ruth Blackett**. Deputy ad manager: **Judith Rivers**. Senior ad executive: **Steve Moxham**. Matthew Tyrrell. Ad executive: **Heddi Greenwood**. Ben Charlton. Advertising secretary: **Louise Stevens**. For Spotlight Publications - Group special projects editor: **Karen Fearn**. Marketing and promotion manager: **Mark Ryan**. Group ad production manager: **Robert Clarke**. Production controller: **Jane Fooks**. Executive Publishers: **Andrew Bruns**. Registrar of the Post Office as a newspaper: **Number of Copies Published** - Advertisement. Printed by **Printed Press**. 126 subscriptions. Includes **Free Music Week Directory** every January: £116. From Computer Postings, 130-132 Lavender Avenue, Mitcham, Surrey, CR8 3NP. Tel: 081-640 8145. Fax: 081-648 4823. UK £16. Europe £15.00/US\$20. The Americas, Middle East, Africa and Indian Sub Continent £21.50/US\$26. Australia and the Far East £24.50/US\$30.

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Average weekly circulation: July to December 1993: 12,075.

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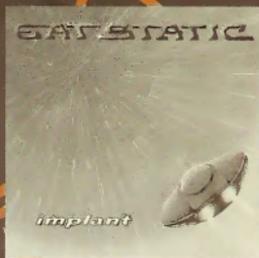
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